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9.0/Too Far Gone SH-1048
9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marino wails with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.



Richie Kotzen's Fever Dream SH-1046 Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.



James Byrd's Atlantis Rising SH-1049 Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.



Joey Tafolla/Infra-Blue SH-1050 Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neo-classicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



Marty Friedman/Dragon's Kiss SH-1035 One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



Greg Howe SH-1037 This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



Jason Becker/Perpetual Burn SH-1036 As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.



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Cacophony/Go Off! SH-1040 Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



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C O N T E N T S



JUNE, 1991
VOLUME 8 NO. 8

John Paul Jones and Jimmy Page take a look at Les Paul's Maccaferri guitar, originally used by Django Reinhardt.

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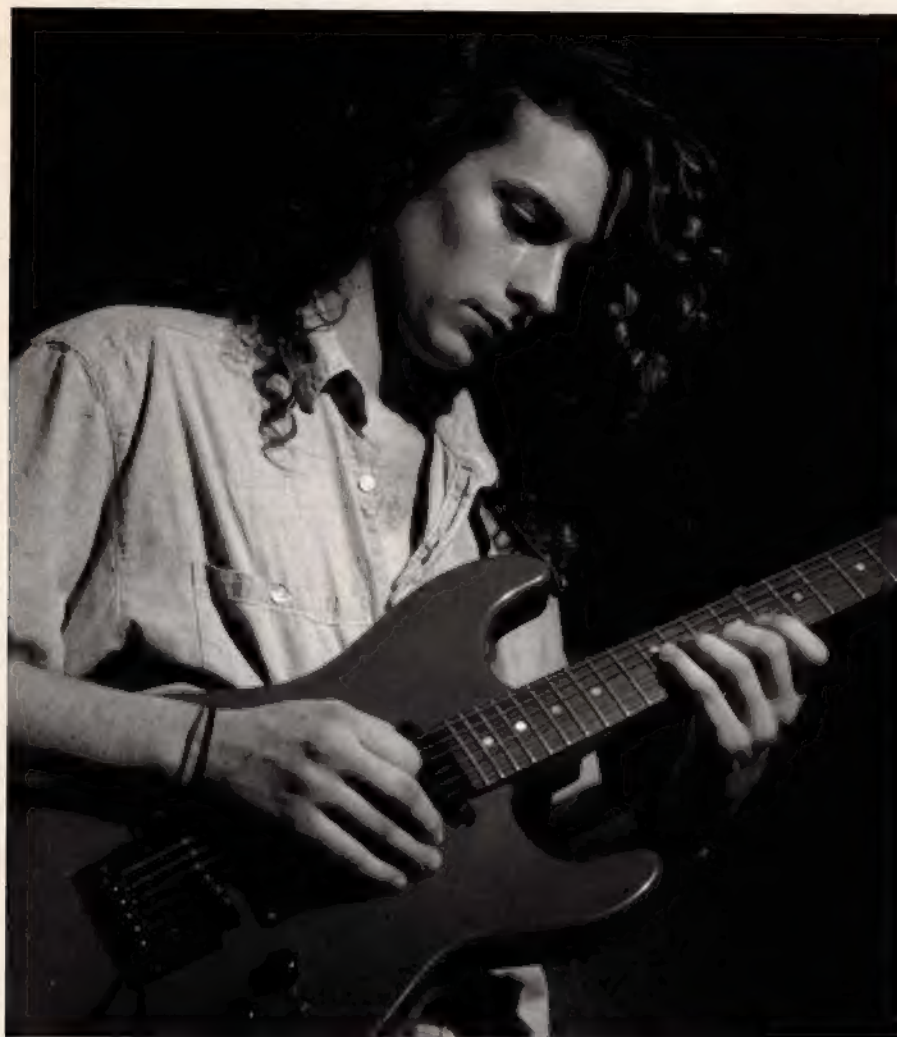
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LETTERS

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Dear GUITAR,

We were all saddened to hear in the news of Leo Fender's death. He was a man who, perhaps more than any other in history, had such a profound effect on the industry of which we are a part. His ideas served to spawn other ideas and concepts that all helped the electric guitar evolve to its current state of the art. Even those of us who did not know Mr. Fender personally will miss him and the innovative spirit that he demonstrated right to the end.

Bill Robinson
Vice-President
Washburn International
Buffalo Grove, IL

Dear GUITAR,

I'm writing in response to Mr. MacAlister's letter in the March '91 issue (and anyone else who's ever written you to complain about ballads). Just because Ken doesn't care for Kiss' "Forever" doesn't make it any less of a song. No one is forcing him to play it. I think it's a great song, and I'm glad you included it. Granted, there are better Kiss songs, but "Forever" is a great song. I love hard rock ballads. There are many great ones, such as Cheap Trick's "The Flame," Great White's "The Angel Song," Tesla's "Love Song," L.A. Guns "The Ballad of Jayne".

Ed Bailey
Spokane, WA

Dear GUITAR,

Thanks for the great article on Thin Lizzy!!! They have got to be one of rock's finest bands as well as unsung heroes. Phil Lynott is indeed one of my biggest inspirations as a songwriter, vocalist, bassist and frontman. As well, Gary Moore is my all-time favorite guitarist. There are a few things to note which were omitted from your article. I do believe *Back on the Streets* was Moore's second solo album. He released *Grinding Stone* about 1973 or so. I don't know about a Lynott/Moore Ep, but I have a 12" of "Out in the Fields" with "Military Man" (both off *Run for Cover*, with a re-recorded "Still in Love With You" on the B-side. Lynott and Moore worked together on Lynott's *Solo in Soho* in 1980 on a track called "Jamaican Rum." (It's interesting to note that Mark Knopfler is also on the album.)

Gary recorded "Emerald" as a B-side to "After the War" in 1988 for European release. I was most surprised to see you missed Lizzy's 1981 album, *Renegade*, with the hit "Hollywood

(Down on Your Luck)." And there is a 1977 Thin Lizzy compilation, *Rocker* (1971-1974), which features singles, B-sides and unreleased material. Anyway, it was good reading overall! Thanks!

Scott S. Prinzing
Minneapolis, MN

Dear GUITAR,

I am a first time writer to GUITAR, though I have been a reader for years. I have thought about writing many times, for one reason or another, but after reading the March 1991 issue with the

Thin Lizzy poster/feature, "A Decade of Living Dangerously," I felt compelled to write. Only discovering Thin Lizzy a few years ago—and quickly becoming addicted—I was glad that GUITAR featured this very underrated band (at least here in America). The article by Pete Prown (no doubt to coincide with the new album, *Dedication*), did a good job of expressing a lot of what I like Thin Lizzy for—from the harmony guitar attack to Phil's ever-present soulful vocal approach. It's been a while since the

Continued on Page 30

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OPEN EARS

Steve Morse

Getting Out of a Rut

It happens to everyone. If you find yourself mindlessly repeating licks, running out of ideas, and generally boring yourself, you might be stuck in a rut.

My theory is that people make progress in steps or plateaus. A period of very little progress, then a big breakthrough, then not so much progress. One exception to this might be musicians who are in some formal training. In a school environment there are always some new challenges put in front of you. But sooner or later, even if you're taking lessons or in school, you should learn to teach yourself. That means giving yourself realistic goals, challenges, solving problems and trying to maintain forward



progress This month's topic deals with maintaining forward progress

Okay, I'm stuck in a rut. What do I do now? The main solution involves changing your point of view. If your mind is stuck in the same patterns musically, it will be much harder to be creative. Let's say that every time you practice your guitar, you play the same licks for a while, then throw it down out of boredom. Let's change a few things. Pick up the guitar, warm up, play some familiar things that you really like, then try to learn something new. Start with something that you can easily master, like just one riff from a song that you like, or a fragment of a solo that you can easily transcribe. Try to twist the idea around in different forms, using different fingering. Try jamming on the idea in a different tempo.

Suppose your solos all sound the same. Try to put a theme idea from each song into each solo. Take a melodic bit, just a bar or two, and start your solo with it. Then play two bars in your normal way, then back to the little melodic theme. Make it like a question and answer thing. The melodic idea is the question, you answer with your natural soloing—but in small doses. The net result is that your answering licks will usually become more similar to the melodic ideas in terms of form.

Picture a group of people all hearing the same song, then each one describes what they think the song is about. There will be many different interpretations that reflect each person's point of view. Using a musical idea of someone else's can be a good starting place if you allow your individual style to transform it into something different. This is the way many people get out of a rut when they are writing or composing. Sometimes the original idea was copied, rather than just used as a starting point. On the radio you will occasionally hear songs that are definitely copies of previous big hits. On TV, all the shows seem to be clones of earlier successful shows. Many restaurants, shops, guitars, amps, fashions were obviously patterned after something that did well. If you use this approach, be very careful not to copy the music, but to be inspired by it to create your own.

Let's say you're bogged down in a different way. You always stay in one position on the guitar and don't use the whole neck. One solution is to restrict the habit you're trying to break. Try playing over a tape or sequence of some chords with a different point of view—restrict yourself to only playing the first two strings, for instance. This will force you to think about what you're playing, because you can't fall back on old licks

that your fingers play automatically. Another trick is to play in different positions. If you always solo in A in the fifth position, for example, play over the same chords only in the 7th position, then the 9th, 10th, 12th, and so on. The idea is to break the automatic patterns and force yourself to think.

Another way to break out is to switch instruments. Don't forget that your voice is an instrument. Try putting down the guitar and singing a melodic line over the chords. Then pick up the guitar and learn what you came up with. Do this in little bits at a time so you don't get discouraged. If you're in a rut with song ideas, try playing a different guitar. Acoustic, 12-string, classical and slide guitar all tend to make you play differently. Changing the tuning is another way to provoke some interesting ideas. Try writing on the keyboard when you need to get away from the guitaristic chords and voicings.

Even changing the amp setting, or changing the time of day that you practice, can give you a new perspective. I once solved a musical problem by playing in a totally dark room, so that there would be absolutely no distractions. Play your ideas at different tempos with varied backing music. Keep changing your point of view, and you'll pull yourself out of that rut. ➡

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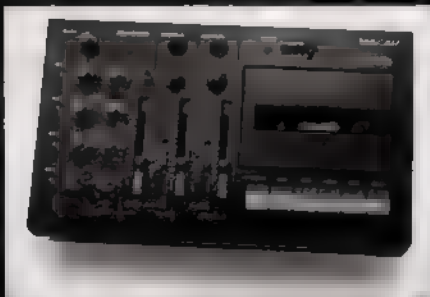
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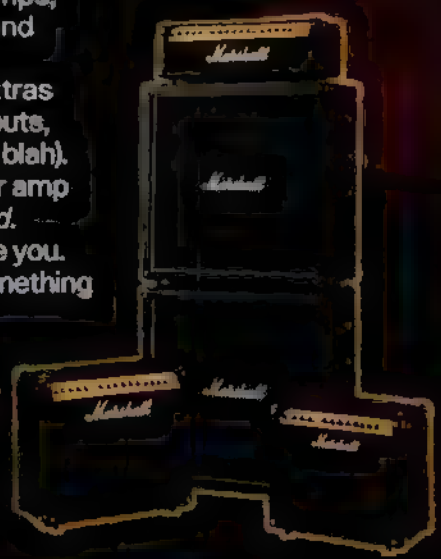
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RICH ROBINSON

BY JOHN STIX

While Black Crowes guitarist Rich Robinson may not have lived the 60's musical experience first hand, he sure knows what he wants to preserve about it: live rhythm guitars that rock and swing, live drums that churn like a train, and the kind of band interplay that produces one of a kind nights where everyone plays like there's no tomorrow. We gave him a platform for these views in *The Listening Room*.



"I'm Losing You" from Rod Stewart Storyteller/Warner Bros

RICH: Ron Wood is probably one of the coolest guitar players ever. Ron Wood, in the Faces, was one of my all-time favorite guitar players. Once he left to join the Stones, I thought he was just okay. I love the Stones, and I love what they did with him in the band, but I thought he was kind of wasted. He didn't rise to the whole Mick Taylor thing. His records were just amazing, you know. He's an amazing slide player, totally underrated as far as slide goes. Totally underrated as far as a guitar player goes. This song is like an old Motown song that they redid, and the playing is more rhythmically inclined. It's a song, instead of little twangy guitars that go really fast, which I can't play. As far as I'm concerned, I think this one song totally defines rock 'n' roll. The same as Keith Richards, or Steve Marriott playing in Humble Pie. This song is where I'm coming from, rhythmically speaking. They did most of their records live. It used to be live back then, and now it's all studio. A lot of people want you to play 'duplicate the record,' which is not what it's about. The record is for sitting at home and listening to. The live show is for going to see something different, and see the people who made this music flex their muscles. Flex their talent a little. The Faces were an amazing live band, as were the Stones, as was Humble Pie, the Allman Brothers. A lot of that's lost today.



"Everyday People" from Sly and the Family Stone's *Greatest Hits!* Epic

RICH: I'm a huge Sly and the Family Stone fanatic. We have all the Sly al-

bums. We listen to him every night. Rhythmically, they're probably the tightest rock band ever. They're the tightest, most groovin' rock band there ever was. They were all amazing players, and they



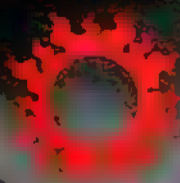
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were so good that none of them really stood out, 'cause they all complemented each other so well. Lyrically, it was amazing that a black man wrote that song back in the '60s, when a lot of racial tension was happening. It's not intricate, like a Dylan song, because Dylan was a spokesperson, but this is one of my all-time favorite Sly songs. It's like every once in a while someone will come out with a song that just totally hits it. That's just 100% true. Music is supposed to be something that grabs your heart and makes you feel—not just a catchy chorus. That's not what it's about. It's about a chord, or it's about a lyric, or it's about a melody line that moves you. It's not a blues song; the lyrics are very heavy, but the music is pretty. It's kind of up and optimistic. There's not an overabundance of guitars, or an overabundance of anything. It's a simple song. It's amazing, in that sense. (Not that only simple songs are amazing, 'cause Jimmy Page wrote the most complicated songs in the world, and his songs are great, too.)

3 "Honky Tonk Woman" from a Stones bootleg

RICH: I've heard so many Stones bootlegs, I've heard every way they can do it. This song represents the coolest back-beat there is. The drum sounds like a slow-churning train, which is what it's supposed to sound like. The drum should go in a circular motion like a train. It's Keith's major, huge, bad-ass riffs. I hate that word riffs, 'cause it's so geeky, but whatever he plays is just so cool to me. It just totally cops a feel, right off the beginning, live. When Charlie comes in, it's heaven-sent, to my ears at least. What more can you say about that song? I've heard it 18 million times, and each time I just turn it up. The drums are what makes it really cool. And Mick Taylor, 'cause he played on it live in the '70s. In '76, Keith started playing the riff, because I don't think Ron could play it too well. Mick has a style that you can hear miles away. Mick Taylor's one of my all-time favorite guitar players, when he was in the Stones. He can play so many things. He's such an amazing guitar player. Another underrated guitar player. Check him on *Exile*, *Beggar's Banquet*, *Sticky Fingers*, *Let It Bleed*. They are the four best records of all time. Actually, Brian Jones played on *Beggar's Banquet*. I think Mick Taylor played on the rest of them.

"Burning Tree" from *Live at Leeds*, by Burning Tree/Epic Promo

RICH: They opened for us on a club tour. Mark Ford's an amazing guitar player. He's just very fluid. He knows the guitar backwards and forwards. Each

solo he plays is so well thought-out, and well put together, but it's spontaneous at the same time. We used to watch him every night. I think he had the whole groove down. This rendition of "Burning Tree" is cool. It's exactly what they played every night on tour, so it's a little bit faster. Burning Tree live is a lot better than their record because it captures something. He's amazing on a wah-wah pedal. He's got his gig down, which is just playing guitar, and that's what it's about. This is a new band that I actually like. They are one of the best ones. Especially *Live at Leeds*, 'cause all those songs on *Live at Leeds* blow the record away.

"Going to Saint James Infirmary" from *Company of Wolves*, by Company of Wolves/Polygram

RICH: They have pretty cool ideas. The guitar sounds like crap. It's pseudo-cool, like it was plugged into a transistor amp or something with a studio chorus on it. If he had plugged into a Marshall or something without all the effect, it would have been a lot cooler. Some of the ideas of the actual song are somewhat cool, but the drum's really white. The drummer's just on the upbeat. That song would be a lot cooler if it was slowed down. Too many acoustic guitars. It sounded like they were bored in the studio. There wasn't any excitement to it. It sounded like they were playing to a click track. If you play a song naturally, it's gonna get faster if you like it, 'cause you'll be excited to play it. It just stayed straight. There's overdubs that you can totally tell are overdubs. Right before the chorus there's a guitar that sounds totally false. They have some good ideas, though, like some of the chord progressions were cool when they would switch around. It was all right.

"Quiet Afternoon" from *School Days*, by Stanley Clarke/Nemperor

RICH: That's some annoying urban-contemporary pseudo-jazz, something they play on the Adult Contemporary station, like, 'Hey, this is jazz.' They would play it at Denny's or something. It's the most annoying sound I've ever heard in my life. There's no excitement to it. There's nothing to it. It's like all just effects. That's a bunch of accountants onstage playing. I don't like it.

"Shelter Me" from *Heartbreak Station*, by Cinderella/Polygram

RICH: The song is cool. For a newer band that started out with more metal roots, I think it's a really cool twist. Their last record was pretty good. It was actually a lot better than most albums that came around that time. The guitar playing's really cool. He plays pretty cool slide. When the guitars kick in it

doesn't groove. It's on the upbeat, but I guess if it was on the backbeat it would sound like "Let It Bleed." But it's a cool song. I think if they laid back on the beat a little bit, and got a train going, I'd like it even more. It sounds real. It sounds live. There's no souped-up, ridiculous, heavy metal 'metal' guitar sound. It's not a false sound. It just sounds real. That's what I like about it. The song has cool parts. I like the melody, I like his phrasing. The backup singers are cool. They have all the things in place that make it cool to me. The music is the most important thing. What you do with it is how good or bad a record is. I think they tried to do something really cool and that's what I like about it.

"Young Lions" from *Young Lions*, by Adrian Belew/Atlantic

RICH: It sounds like these guys are going, 'Hey, we listened to a couple Beatles records, so why don't we just throw as much meaningless bullshit in our songs as possible?' Who was that? It sounded like the Beatles and Queen. It had a Queen feel to it. It's people trying to do too much and not being able to do it. The opening thing was cool with the drums. Cool beat and different. You hear the same pseudo-distorted Rockman sound in the studio. The guy's voice is filled with tons of effects, which means he doesn't have a voice. It doesn't necessarily mean that, but anyone who knows anything about music will hear it and go, 'If he could sing, he would sing dry, by himself.' Write a goddamn song and play it! Don't go in there and try to make it sellable, because the more you try to make it sellable the less it is to anyone who knows anything about music, or anyone who feels anything for music.

It's Adrian Belew.

I saw him on tour with David Bowie. He should've gotten Mick Ronson to do the Sound/Vision tour, because Adrian Belew, I don't know what the hell he was playing. He's a great guitar player, and the one song that he did that I did like was a single. I rarely like singles, but it was kind of cool and quirky, like XTC, which I like as well. But this cut is just annoying. It's like, 'Hey, let's try to throw in every studio trick in the book to make this record really weird,' and people will think, 'Wow, he's a genius.' Well, that's not the case. Someone like Prince can do it because he's amazing. Prince can do all that and he consistently has great songs. Everyone has average songs, but people with great songs are hard to come by, and every Prince record has great songs. The one band that doesn't annoy me as far as their studio or effects is Jane's Addiction, because they do it in a creative way.



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Alex Skolnick

The Dorian Mode

No style of music exists in a vacuum. There have been and always will be various different musical elements that link together what we call rock, blues, jazz, classical, and of course, heavy metal music. Readers who are unfamiliar with me and my guitar work in Testament should know that I have an avid interest in many musical styles, even though I earn a living playing heavy metal. In my constant quest to learn something new, I have found many common threads even among music from different idioms. These similarities are very helpful and will be the main focus of this column. This month, let's look at the Dorian Mode, where Metallica meets Steely Dan.

Here are some facts about the Dorian Mode. It contains the exact same notes as the major scale a whole step (two frets) below. See Ex. 1. The Dorian Mode is considered the 2nd mode of the major scale, since it starts on the 2nd note of the major scale. It looks similar to the major scale's 6th mode (Aeolian or Natural Minor) which starts, as would be expected, on the sixth note of the major scale. See Ex. 2.

To hear the difference between the Dorian and Aeolian sounds, play each mode back to back. The only difference will be the sixth note of each scale; Dorian is simply Aeolian with a raised sixth. When soloing, if there is no particular



sixth implied in the chord you are playing over, then the two scales are interchangeable. Ex. 3 is a lick using both. Listen to the difference between Dorian in measure one and Aeolian in measure two.

Finally, check out these Dorian sounds. Ex. 4 is the main melody from Joe Satriani's "Surfing with the Alien." Ex. 5 is the guitar lick from Metallica's

"For Whom the Bell Tolls," which happens just before the vocals come in. Ex. 6 is based on the vocal line from "Jossie," by Steely Dan. While you're at it, listen to the soloing in the Miles Davis classic "So What." It's all in the Dorian mode. There you have it, a quick reminder that scale sounds have no stylistic boundaries. Enjoy.

Reeves Gabrels



Anti-Social Guitar

There are many things we never do in public. Things that we never talk about. Things that perhaps we would like to do, but don't allow ourselves to do. Things we do in the privacy of our own homes. Things that give us plea-

sure, but leave us feeling self-indulgent, or maybe a little weird.

I'm talking about noises produced by the electric guitar. Little ideas that sound good to us, which we very often convince ourselves have no "musical

application. What I propose to do in this column is to emphasize the electric aspect of the electric guitar, to talk about the no-man's land between your highest fret and the bridge, and about how to use a variety of items (household and otherwise) as a sound source in conjunction with your guitar. The point I hope to make is that when you combine these ideas with a strong grounding in harmony and conventional guitar technique, you stand a very good chance of breaking some serious new ground. These will be a series of simple ideas and their applications, designed to push you into areas you may not otherwise have gone. And so

Ever get to the end of your fretboard (say, the 24th fret) and wish you had a couple more? Maybe you're playing in G and just wish you could end some wild harmonic minor run in a tonic resolution. Would you be surprised to learn that you can grab that high note by fretting your high E against your neck pickup?

Welcome to no-man's land

The best way to go about this venture is to use a chromatic tuner, and maybe a compressor or distortion. (A pad for keeping notes is probably a good idea as well). Plug in. Essentially, what you need to do is work your way up each string from the end of the fretboard, across the pickups, to the bridge, fretting on anything that lies in the path of the string. In your notebook, you should keep track of all the notes that you find (and their locations). It might look something like.

Bridge Pickup Middle Neck

High

E string

B

F#

G

B string

F#

C#

D

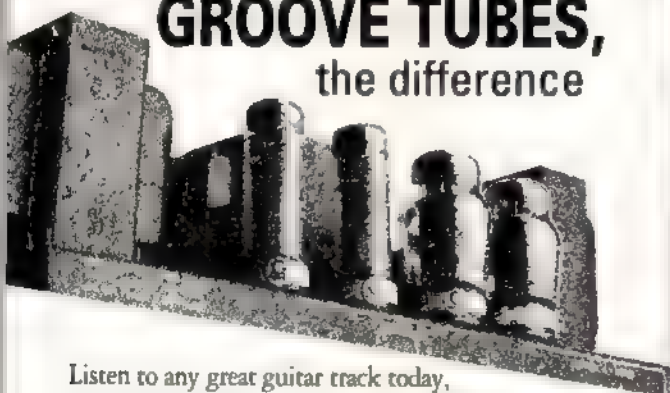
And so on

Note: This chart is not accurate. It's only an example

If you learn these note locations (like, I hope, you have done on the fretboard), you'll have a new way to expand your sonic reach. Two places to look for recorded examples of this type of technique would be almost anything by Adrian Belew (specifically his work with King Crimson) and Jeff Beck, in particular with the Jeff Beck Group's *Orange* album. On the track, "Ice Cream Cakes," from that album, Beck uses his Strat's neck pickup to fret his high E string in bar six of the song's bridge.

That's it for now. Check this out and don't be afraid to try new ideas. To paraphrase Brian Eno, one of the great things about music is that you can crash and burn and walk away. ➡

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Merry Melodies

Robin Visotsky



This month, let's look at writing melodies over chords. First, come up with a chord progression you like and play random notes that belong to each chord scale. Experiment to find out what each note sounds like when played against a particular chord. Ex. 1 is to refresh your memory for chords and their appropriate scales. You may wonder how to come up with a chord progression. Instead of elaborating on anyone's philosophy, just sit down and do a chordal jam with a drummer and sooner or later you'll come up with something you like. Don't be afraid to keep it simple. Then figure out what chords you are playing

Even if they are just root fifth and root third chords, they are still a legitimate progression. See Ex. 2. Use the chords that I've analyzed for you to come up with your own melody. If you want to hear the melody that was written for these chords by Stanley Clarke, check out his song "School Days." It's simple, isn't it? But simple melodies that you can walk away with after a show are far more effective than chops, because they stick with you. For example, for all of Stu Hamm's great playing in concert people still give him the biggest ovation for playing the theme to "Peanuts." Keep that in mind, and I'll see you next month. 

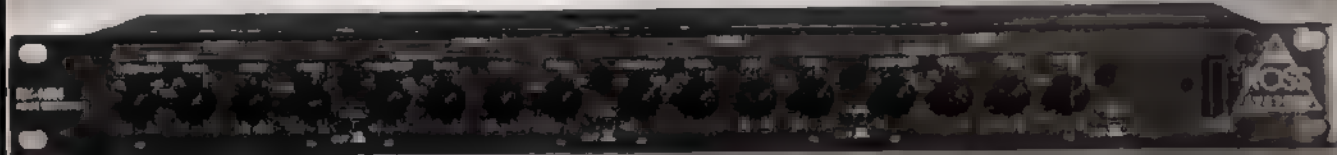
Ex. 1 Chord scales
D Major



Ex. 2 a la "School Days"



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Robert Phillips

VOCAL ACCOMPANIMENT

As a classical guitarist, I must admit to a decided preference toward instrumental music, but in the minds of most non-guitarists our instrument is primarily one of vocal accompaniment. Let's face it; as a guitarist you will have to accompany a singer. This is, indeed, an art all unto itself. There are certain characteristics of classical vocal accompaniment which are often found in the best of rock; Jimmy Page, for example, though in a class with the best as a lead player, is in a class by himself as a vocal accompanist, largely because of his use of many devices associated with the classical world.

A good example of this kind of playing can be heard in the guitar track of "The Morning After," by Faith No More, eight bars of which appear below in Ex. 1. In this instance, what Jim Martin is doing is accompanying with an arpeggio pattern which is slightly syncopated (see *Classics Illustrated*, July '90) and which more or less holds its own melodic interest. Martin also knows when to quit—before the line has a chance to become banal, he breaks into some strongly accented chords.

From the classical repertoire we can examine a piece by Brazilian composer Heitor Villa-Lobos (1887-1959), the *Aria* from "Bachianas Brasileiras No. 5." Intended to imitate the vocal writing of J. S. Bach, but in a Brazilian style, the piece was originally scored for voice with eight cellos. The guitar arrangement of the cello part was written by the composer. As in the first example, the guitar part is made up of an arpeggio pattern with its own melodic integrity, which before becoming repetitive breaks into a more chordal pattern.

The Villa-Lobos piece is not overly difficult to play, and is published in its entirety by Associated Music Publishers. A fine recorded version exists by Kathleen Battle, soprano, and Christopher Parkening. It is on their album, *Pleasures of Their Company*, on EMI-Angel.



Ex. 1

A - wak - ened — by the sun - light W - a - k - ened — by last — night

Mem - o - ries Rush - in' through my head. Was I just born — or am — I dead?

Ex. 2

(Vocalize on "ah")



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NAME Joe Leonard **AGE** 24
ADDRESS 1838 E. Shelby, Seattle, WA 98112

INFLUENCES Rush, Soundgarden, Jerry Garcia

BAND The Hit Men

EQUIPMENT Fender Strat, Les Paul (both left-handed), DOD wah, Ibanez multi-effector, various tubular ampage

PERSONAL STATEMENT: I am not allowed to sing anywhere I go, so I have become a high tootin', wah gallopin', whammy blammy fuzzbox tonal spox. I smile on the bus just because of the way Steve Vai has put a couple of notes one after the other. I float upward upon the simple striking of a minor 9th chord. A diatonic autochromatic super-picking spazomatic, I appreciate both horizontal (melodious) and vertical (chordal) tonal relationships, but find the most divine and universally desired is the interesting and/or surprising consolidation of the two. To successfully do this is to create the highest form of music. And on guitar, don't tell me you don't get scared for that one split second when your string breaks, when your hands and eyes are amid high-velocity debris of guitar bloodlines. Just as long as we get it on tape. Just as long as Mr. "I'm not gonna break a string" has another. I am in a relationship. I say to my guitar, "Take me baby, I'm yours."

COMMENT. The Hit Men prove post-modern rock has plenty of room for "cool guitar." At once quirky and solid, Joe makes the old guitar sounds new. A player from a time when playing with the band meant something big



NAME Chris Wyse **AGE** 21

ADDRESS 24 Northcrest Dr., Clifton Park, NY 12065

INFLUENCES Steve Harris, Eddie Van Halen, Paganini, Billy Sheehan.

BAND Mister Strange

EQUIPMENT Factor bass, Marshall amp with JBL speakers

PERSONAL STATEMENT: I have a strong desire to change the viewpoint of the general public—to make them realize that bass can be up front as well as the bottom end of the music. I like to be as innovative as possible, but yet write a great song. I strive for this while playing live with Mister Strange and also teaching bass guitar. I am basically a bass fanatic, and play music full-time. I'm the bass teacher at Drome Sound Music, located in Schenectady, NY (also located in Albany). I studied upright bass in community college. I sincerely put my blood, sweat and tears into this every single day.

COMMENT One of the finest two-handed tappers I've ever heard. As this technique develops, Chris will be among those leading the pack with his musicality, rhythmic precision, and dynamic approach to melody. Remember this name

NAME Steve Alexander Wilde **AGE** 35

ADDRESS 1820 N. Washington St., Clearwater, FL

INFLUENCES Allan Holdsworth, Steve Morse, John Scofield, D. Scarlatti, J.S. Bach.

EQUIPMENT. 20th Anniversary Gibson Les Paul Custom.

PERSONAL STATEMENT. I have a degree in music from the State University of New York, Crane School of Music,



where I majored in classical composition. I was most influenced by Bach and the composers of the Baroque era. My education started around the age of five with the piano. By the time I was ten, I was into the guitar. In junior high, I hooked up with some older people, we covered a lot of James Brown, Sly Stone, the Rascals, Rufus Thomas. They were all black and I was white. We played parties, the biggest being Tiny Tim's wedding. The band was called Headstone Circus. After coming to terms with Hendrix, I decided the guitar was going to be my thing, so I got into Mike Bloomfield and Jerry Miller, who played with Moby Grape. When I went off to college I was introduced to the world of jazz. I went through a phase where all I listened to was Charlie Parker and John Coltrane. My answer was to transfer the things I knew about the guitar to the violin. In my early 20s, I decided to go for broke and put my chops in place on the guitar. I used to practice for 12 hours a day. I was hung up on John McLaughlin and Al DiMeola. For a while, I made demo tapes that were along the lines of Jeff Beck's instrumental material. The beauty of all this education for me thus far is that it is applicable to any type of tonal music. I can compose music or just write songs, and because I've studied the theory of harmony and part-writing, I can view what I'm doing as more than just a series of chords with a melody on top. I think that the more you learn about what it is that you're actually doing, the more fun you can have with it.

COMMENT: Always slightly off-center, yet just right, Steve knows how to chart new areas too unique to be called mainstream, yet too comfortable to be called avant-garde. His fusion music is creative, unique and friendly

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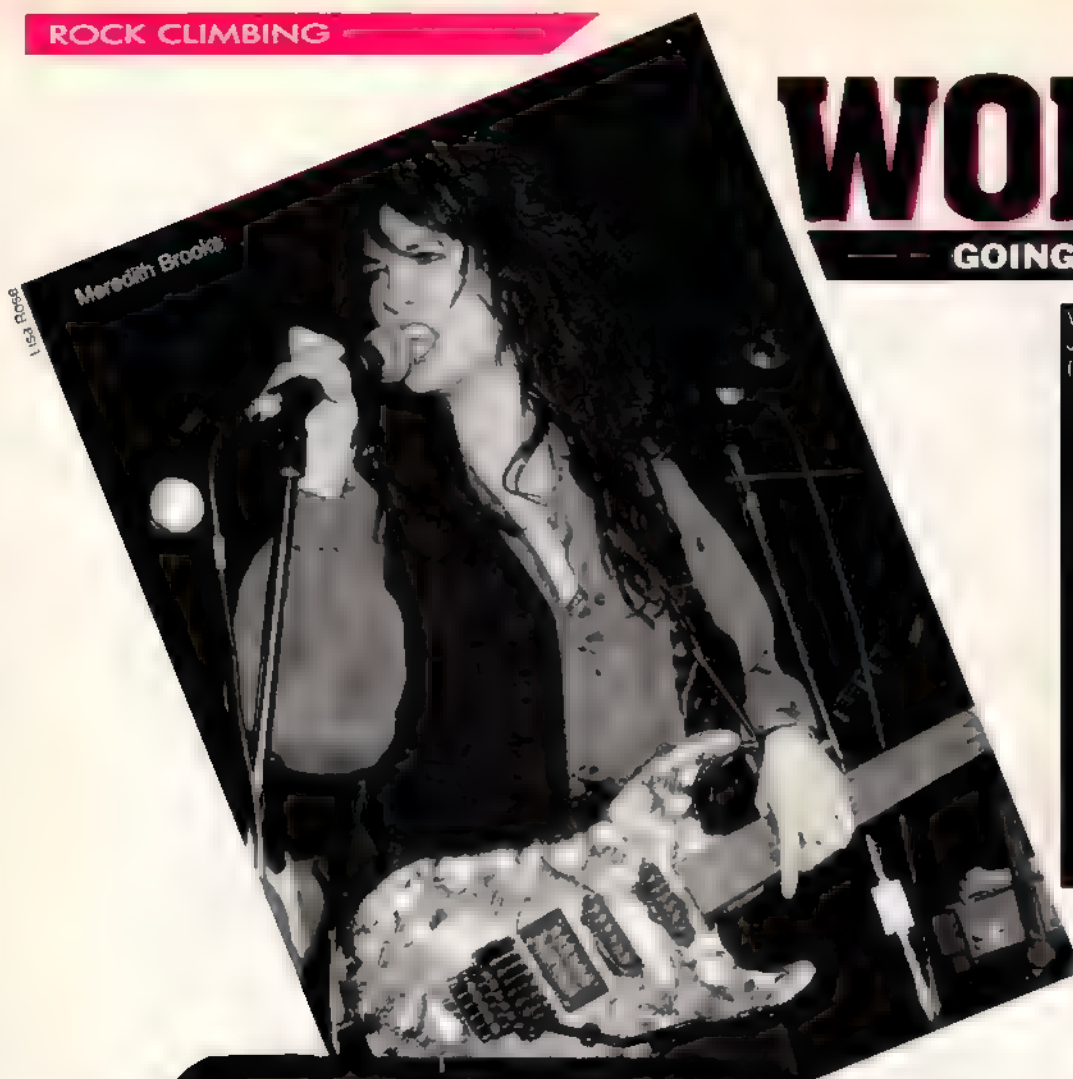


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THE MAGAZINE

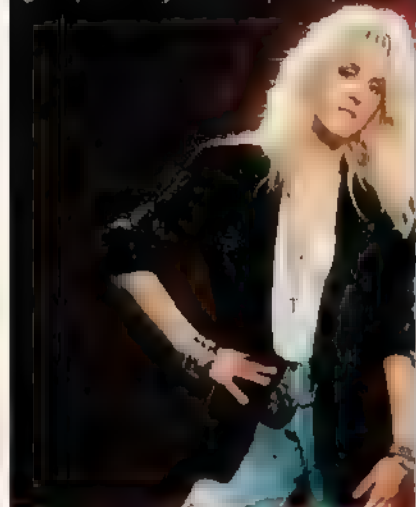
WOMEN

— GOING THEIR OWN WAY: —



Meredith Brooks

Vixen, from left: Share Pedersen (bass), Janet Gardner (vocals), Jan Kuehnemund (guitar) and Roxy Petrucci (drums)



Jill Richmond of the Aquanettas

“Whatever women do, they must do twice as well as men to be thought half as good. Luckily, this is not difficult.”

—Charlotte Whitton, former Mayor of Ottawa.

ON GUITAR

INTERVIEW BY JOAN TARSHIS

A ROUNDTABLE DISCUSSION



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MICHELLE MELDRUM / PHANTOM BLUE

MEREDITH BROOKS

JILL RICHMOND / AQUANETTAS

Back in the late-'60s, Fanny was the first all-girl electric band whose music was good enough to insure their credibility. As women's equality slowly evolved, female artists who played electric instruments, from Lita Ford and Joan Jett of the much maligned Runaways, to Tina Weymouth, Nancy Wilson, and Chrissie Hynde began to draw much more than grudging respect from the male dominated world of rock guitar. Now, with groups like Vixen, Phantom Blue, the Lunachicks and Day Zs out and about on the circuit, female rock guitarists, while not nearly a commonplace sight, have surely paid their share of dues.

We spoke to four up-and-coming female lead guitarists—Virgin Music's Meredith Brooks, formerly with the Graces and currently in the studio recording her first solo album with songs she has written with Tom Petty drummer Stan Lynch; Jill Richmond of the Aquanetta's, currently recording their second *Nettwerk* Lp; Michelle Meldrum of Phantom Blue, also in the studio laying down tracks for the group's first Geffen Lp; and Jan Kuehnemund of Vixen, who have toured with Deep Purple, Ozzie Osbourne, the Scorpions and Bad Company—to see what they have had to overcome as women who play the electric guitar.



It's easy for a man to have idols as far guitarists, but was it difficult for you as women?

JAN: It was, but I had them anyway: Zeppelin, Hendrix, Jeff Beck, Clapton. Even though I knew they were way over my head, I really liked listening to their stuff. And you're right, there weren't any females around, but I really didn't think of it like, "Okay, I have to look up to a female." It was more like, "Here's this music, and I like it, and it's what I want to do."

MEREDITH: Eric Clapton was a big idol of mine, as was Jimmy Page. Actually, Melanie and Joni Mitchell really inspired me, and as I got a little older I discovered Led Zeppelin.

JILL: I thought I had a cosmic connection with Jimi Hendrix when I was in high school. Of course, there's Led Zeppelin—Jimmy Page. But my main idol is Keith Richards. I think he's the best guitar player, ever, and has the best attitude.

MICHELLE: Back then I was into Uli Roth and Michael Schenker from the early Scorpions days. I was really into that. I've never been into any female guitar players—not because they were female, but because there really just weren't any.

When you were young, could you find anyone to jam with?

JAN: That was really hard for me and another friend, because all the bands in the neighborhood were boys, of course. And they thought, "What do these girls think they're doing?" They'd kind of snicker and laugh. They weren't very helpful at all. We tried to get a little bit of help from them, but it was extremely uncomfortable, because they were always condescending. So we would jam a little bit, and you could tell they weren't respecting us. So then we just practiced on our own, and said, "Well, the hell with them!"

MEREDITH: I could play with my boyfriend, but mostly I played alone; I was very shy about playing in front of anybody. But I used to play in front of kids at school a lot, and then I started teaching guitar in junior high because the guitar teacher didn't know enough for some of the advanced students. So I took one of the classes and we taught ourselves Beatles songs. Basically, we were teaching each other how to play better. A lot of the time I would jam along with records.

JILL: Actually, I didn't really know anybody who played guitar—I jammed with a record player. I spent all of my time listening to records anyway. I finally met a girl in high school and we talked about starting a band. She was really into Mick Jagger and I was into Keith, so it was perfect. Finally we started a band called Stone Soul Picnic, because we were into our Motown/Stones phase.

MICHELLE: At first, all I did was play along with records. Then I made friends with kids I could talk to, and we'd play together. I started getting in bands and stuff, and actually, when I first started playing, I had a girlfriend who played guitar, too, but she never really kept up with it. So then I mainly hung around guys who played. And they were into it because I was into it. And they could see that I was sincerely into it. I wasn't just doing it to say, "Hey man, I play



THE ERSTWHILE FANNY, CIRCA 1974

guitar," or to hang out with guys. Then I started making contacts on my own, getting bands together.

When you were in high school, did you have to give up a lot of your teenage social life because you wanted to play guitar?

MICHELLE: All of it! I kind of alienated myself from most things. I quit school when I was 15—so did Nikki (Nicole Couch, Phantom Blue's rhythm guitarist), and we both intensified the time we spent playing guitar. We felt we had something more important to do.

JILL: I still give up dates! The thing that's really important, if you're a girl in a band, your boyfriend needs to be really supportive, even though he might have seen the show a thousand times. Sometimes, I've seen guys get really moody when they're at a show, because the spotlight wasn't on them.

JAN: It would have been so much easier to hang out with the crowd on a Friday night, instead of staying home and practicing. One of the early girls in the band wouldn't put up with that. She wouldn't give up her date, so she didn't last long. Did people think you were weird? Were you outcasts or were you accepted?

JAN: Yeah, they thought I was weird! You'd hear them say, "There go those weirdos in that band." But we were also proud of what we were doing, so we didn't care. We were determined.

MICHELLE: I had my friends, and I was always very personable with everyone else—I kind of smiled and went my own way. I wasn't a hostile freak who walked around saying, "Leave me alone! I have to go play!"

JILL: I always hated all the other girls; they were the cheerleaders and I hung out in the smoking area. They didn't like me, either. They weren't into music and that's what I was really, really into.

MEREDITH: I wanted to be thought of as cool, but I think most of them thought I was a nerd. I never really had any friends, and I just hung out with my band, because they were my friends and my family. The band was called Odyssey. My boyfriend was the bass player, and I was real shy, so I stood back by the drummer—I became this really tight rhythm guitar player. My first experience with electric guitar was to really hone in on drums and play tight. And to this day, I don't like working with other guitar players who don't know how to be good rhythm players. Being a lead guitar player now, who was a rhythm player for so long, I think there's as much, if not more, to being a great backup rhythm guitarist—where you add the icing—as there is to being a lead guitarist.

JILL: I always knew I wanted to play guitar, but in third grade I had this band called the Psyche-Outs, and I played lead air-guitar. We played "Elvis Comin'." None of the instruments that we played matched the instruments on the record. I had another air-guitar band called Sledge Hammer. Pink Mink was the first real band I was in. We played all of the clubs in LA.

MICHELLE: The first real band I played in, I formed. I met two people who were playing together, and it just kind of went from there. Our drummer was the first musician I met. We started jamming when I was 15 and she was 17. We just kept in touch over the years and got back to playing together. It's better playing together now that we both can actually play!

JAN: We started taking some lessons at some music store. I guess there were some people there who weren't laughing as hard at us, so we started to gain some confidence. When I got the original idea of putting the band together, it kind of stemmed from the negativity of the guys in the neighborhood. My girlfriend and I played guitars, and we knew this other girl whose brother played drums, so we thought, "We'll teach her to be the drummer!" Our other friend also played keyboards, so she could be in the band.

MEREDITH: I've always wanted it real bad. I remember when I was 18 and I put together my first band, and that's what determined I would never be a girl-

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singer onstage who had nothing else to do. I wanted to be different. So I vowed I would become a great lead player, and that was it.

The rock 'n' roll attitude is thought of as classically male, because that's who has been doing it. How do you deal with the transition? Do people accuse you of trying to do it 'the male way'?

JAN: To me, a guitar is a very feminine instrument. Your fingers are moving intricately. And as far as the image and attitude onstage, I think a lot of the guys actually try to dress feminine! See, we always had the really long hair and wore make-up. As far as the clothes, a lot of the guys get their stuff in girl's stores. And they're decorated with all these fancy jewels, with scarves and bracelets—come on, that's all 'girl stuff' that girls have been doing forever!

JILL: The worst thing is to see a bunch of chicks act like a bunch of guys. If you hang your guitar really low and it's natural, great. Attitude has to do with the genre of music you're playing, not your sex. With heavy metal, you have to swing your hair and bend your head down all at the same time so that your hair goes all over. Page made that up. But when you get into a guitar solo, you really start feeling the music; you're not thinking of positions for your body.

MICHELLE: I don't think attitude has anything to do with sex—male or female. It's just a guitar player thing. It just looks cool and makes you feel more comfortable; that's really the main reason. Everybody does it so differently. Then, of course, you've got the geeks who do the stupid things to look cool. Most of the time I think it's a natural thing.

MEREDITH: I'm very sexual, so my guitar is an extension of my sexuality, to a degree—my music is. It's also a message, I hope, and I always go for the solution. I'm not a victim. In my lyrics I'm very solution-oriented. What's sexy to me is self-confidence. When somebody's self-confident—and not an egomaniac, so they can share that and do good with that—I find that a huge turn-on. For example, Madonna is a huge turn-on to me because of her confidence.

MICHELLE: I think if the music comes across, it's not important if you're a sex symbol or not. But I do think being presented in a nice way, where you show respect for yourself, is important, but I don't think it's necessary to be sexy. If you do it right, it can speak for itself.

JILL: It helps to be attractive, and I'm sure some bands get signed because of their looks, but Jeff Healey isn't attractive, and he's one of my favorite guitarists. I think if you're really, really good, it will happen.

At the beginning, was it difficult getting to play in clubs?

JAN: I think a lot of the club owners thought that it was funny, and if they put up our picture, they'd draw a crowd. They didn't expect us to know how to play. We auditioned once for this booking agent. There were like 30 bands, and you'd get 15 minutes to go up and play on the house equipment. You could bring your guitar and plug into his amp. When we were done he said, "They should get a back-up band. They should just be singers. They should get guys playing behind them. They should just stand up front and sing." I'll never forget that.

JILL: The club that gave us our first break was Nightingales on 13th Street and 2nd Avenue (NYC). Then we went to the Pyramid and CB's and the Rodeo Bar. We were taken seriously from the beginning.

MICHELLE: We didn't have any trouble with the club owners, but a lot of times the other bands—usually all guys—could get cocky. Then we'd play and they'd shut their mouths. But it wasn't difficult getting in the door, because in LA there have always been a lot of girl bands. We played our first gig at the Troubadour.

Did you feel like you had more to prove because you are a woman?

JAN: Yes. We knew that because we were girls, people were doubly checking us out, and judging us more closely. If we were guys, they'd just say, "Oh, there's a rock band over there." In that sense, yeah. I'm sure we went through our stage of having to prove ourselves, by over-playing or something: "See we can play this really fast thing; we can play this really intricate timing section in this song."

MEREDITH: There was a period that I went through where I thought if I didn't play fast and show my stuff, then they're going to think I'm a crummy girl guitarist. But bottom line, that's my hang-up. When I left the Graces, one of the things I went through was really purging myself; really going, "Who am I?"

JILL: As an all-girl band, most people don't place any expectations on you, because you're a 'chick' band. "Let's hear the cute little songs and go-go dance while we drink our beer." So you really don't have any expectations to live up to, like a guy band would, and that feels like you're off the hook. But we don't get compared like the guy bands get compared to the Stones, let's say.

MEREDITH: I knew, a long time ago, that if I learned to play guitar—being female—I was going to be thought of as more special. I was a tomboy. I don't think it was until people kept pointing out to me that I was a female that I realized that it made any difference. The prejudice never hit me until I got to a larger city. I've never experienced, "You're great for a girl." If someone

does say, "For a girl, you really play good," I think I would say, "Thank you very much," because I really know where they're coming from. They're just uneducated, and there aren't that many women playing.

What guitar did you play first?

JAN: It was a Guild. It was lighter than a Les Paul. It's the same model in a Guild as a Gibson 335, those semi-hollowbodies. It was a weird dark green. Everybody was telling me to get the Gibson, but I was really into green at the time, so I got the Guild. After that I got a Gibson SG, but I still have the Guild—I will never sell it. That was very light and very nice to play.

Does the weight of a guitar influence the choice of what you can play?

MICHELLE: I can't stand up and play a Les Paul at all; I'll break my back. It's unfortunate, because those guitars sound amazing. I love the way they play, but I'd probably have to start lifting back weights to be able to do it.

JILL: A Les Paul is a little heavy for me. I think Jimmy Page thought so, too, because it was always around his knees! I like a Gibson SG. I also like the sound of Fenders. I like the warm sound that Keith Richards gets. He plays a Telecaster—which is a real heavy guitar—which is the next guitar I want to buy. But I can get a good metallic sound that still sounds warm from the Gibson and it's not restricting, because I can move.

MEREDITH: I switched to a Les Paul after a Telecaster, and then I played the Les Paul for the next six or seven years. It weighs 13¼ pounds. I ended up at the chiropractor after about five years—and I didn't know why and they didn't know why. Of course, I didn't walk in and say, "I go around jumping off stages and doing somersaults with Les Pauls on my back." I still see a chiropractor to this day. I have what they call a 'chronic guitar shoulder.' I pull myself out pretty easily, still. So I gave up Les Pauls, except in the studio.

JAN: If I could just stand there, I would probably play a Les Paul, which was my third guitar. I love it and still have that one. But it was way too heavy. I was playing it for a while onstage and people started saying to me, "Why don't you get a lighter guitar? It looks like you can't move it around very well." I loved the way that one felt and played, but I had to listen to what people were saying and I tried some other things. So I use it in the studio where I can just sit and play.

What else do you use in the studio?

MEREDITH: I really like the Strat sounds. I'm really getting back into old guitars again, like Rickenbackers and old Strats and old Les Pauls. I was just in Philadelphia and did all my sessions with very old guitars. I have a custom made Tom

Anderson, which is a beautiful Strat-type guitar. I love this guitar, because you can get a lot of sounds out of it. I use a Soldano and a MIDI controller with an Alesis Quadraverb, and I run that through a Scholz MIDI Octopus. That way I can get every sound I could possibly need. In the studio I like to use just a straight Marshall with an old Strat or Les Paul—or I like to get one of my friends and have them bring in their racks.

Is there the same problem with the weight of strings?

JAN: Yes I'm sure there are a lot of guys who use really heavy gauge strings. There was a guy when I was starting out who really made me mad, and I never forgot this; he said that girls couldn't play guitar because our hands weren't strong enough, and that I would never be able to do it. There are lots of guys who use lighter strings than I do.

MICHELLE: I switch back and forth, depending on my mood. But I mostly play .009s. That's pretty average. I guess it varies with the kind of player you are.

JILL: Actually, I like a heavier gauge. You can get a grip on a .010. If you practice with .010s, your fingers get stronger.

MEREDITH: People are always amazed that I play .010s. . . most people play .009s for the sound. I play .010s on the guitar that I don't have locking nuts on. I have a Floyd Rose locking tremolo sys-

tem and I have to use .009s. I don't believe in pigeonholing myself by saying, "You can only play Marshalls with Les Pauls or Strats or Rickes. . . ." I'm not into that. I go for what the song needs.

What is your advice for women who want to play guitar?

JAN: Become as educated as you can, but don't forget about soul and that you are a woman.

JILL: Start when you're young; play as much as you can—every night counts! The average person can watch TV after work, but make every night count. Don't waste your time.

MEREDITH: I want to tell women not to get lazy and just rely on the fact that they are women, and therefore are not going to get any better. I did that for a while—then I moved to LA! I hope I can inspire young people, and I don't care if it's women or guys—I hope I can be an inspiration. Anyone can get up there and do whatever they want. You can do it just by getting off on music and getting off on life, if you choose to.

MICHELLE: Don't think that you can't do this because you're a girl, because everything you think is going to happen is going to happen. Think of what you want to happen and it will. Listen to other guitar players all the time. Listening is very important. Listen and practice, practice, practice ➤

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LETTERS *Continued from Page 7*

Vinyl Score "Midline" on Jailbreak, as well as In The Listening Room with Phil Lynott in '85. As for Mr. Lynott, wherever he may be, who reassured me that the song is priority one, and who sprung me from a guitar/songwriting rut or two, he was a very talent musician, and above all a gifted storyteller. Thanks again.

Chris Carlson
Naperville, IL

Dear GUITAR.

It was my distinct pleasure to open the wrapper on your latest issue (March '91) and discover that you have finally realized that bass players make up part of your audience, too. I have been on the verge of cancelling my subscription for the last four months, but this issue has saved me from the discomfort of ending what has been a wonderful learning experience. I have often used your magazine to create new lines and rhythms, but I am not yet experienced enough to "play-by-ear," even when I know the key the music is being played in. The subtleties involved, especially with the low-end sound of the bass, are difficult to distinguish, but GUITAR helps one find them. I now hear songs in a new way, "see" notes that I didn't even know existed, and I have developed new tastes (if I see a song transcribed that I might have had an interest in, then the likelihood of my purchasing it increases tenfold). If the March issue is to be your new format, then I may possibly extend my subscription further. What remains to be seen is whether or not you will continue to help ALL guitar players, not just the flash-and-flair lead and rhythm guitarists. Your title seems to declare equality, after all, the bass IS a guitar. Please continue in this format, and you might see more readers fall into your fold

Jay Moore
Etta, MS

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CAN'T GET ENOUGH

BRON YR AUR

This beautiful, acoustic fingerpicked tune finds its roots in both Mississippi Delta blues and English folk, sounds which have influenced Jimmy Page's playing and composing on tunes such as "Black Mountain Side," "Going to California," and many others. This tune is completely different from the previously recorded "Bron Y' Aur Stomp," released on *Zeppelin III*, on which inspirational credit is given to "Bron Y' Aur, a small derelict cottage in South Snowdonia." Jimmy uses a non-standard tuning here, a technique common in Delta blues and English folk; this particular tuning is unusual: C6 (low to high) C-A-C-G-C-E. The tune may sound and look difficult, but it is only moderately so. There are about ten different chord forms and three different picking patterns used within two thematic forms, and the piece flows in a very clear way. There are idiosyncracies in Jimmy's picking patterns, as he does not follow an absolutely regimented pattern throughout, but these patterns create a balance between melodic development and accompaniment, indicative of Jimmy's individual sound and approach when playing in this style.

SHE TALKS TO ANGELS

Rich Robinson opens this tune with unaccompanied acoustic guitar, playing in a Keith Richards-inspired fashion reminiscent of "Angie" and "Wild Horses." This part is transcribed here in open E tuning, though Robinson actually tunes to open D and uses a capo at the second fret, achieving the same results. He most likely opts for this alternative because this way, the strings are tuned down as opposed to up and will feel looser. The scale from which his single-note lines are derived is E major (E,F#,G#,A,B,C#,D#). This version of the tune features only one guitar, transcribed here in its entirety. This is not a difficult tune to play, and will give you insight into common chord forms used in this type of open tuning.

WAR ENSEMBLE

This transcription was prepared by Bob Jeffers, who is the teacher of Slayer guitarist Kerry King, and he and Kerry worked closely together to ensure accuracy. The opening lick alludes to E Phrygian (E,F,G,A,B,C,D) and E Locrian (E,F,G,A,B#,C,D), with the last bar featuring some chromatic movement. The next four-bar pattern (played twice) features pairs of root-fifth chords, half steps apart: G5 to F#5, A#5 to G5, B5 to B#5,

C5 to B5, D#5 to C5 and E5 to E#5. Notice that each pair is a half step higher than the last. This is a good example of the atonality that speed metal bands of this style, such as Metallica, Megadeth and Testament, aspire to. The verse features a tonality shift to G, with four chromatically-related notes (half steps apart) played against a G pedal: C, E#, D and D#. The tonality shift and use of chromatics effectively creates tonal ambiguity. The first eight bars of the chorus recall half of one of the intro figures (Rhy. fig. 1), and the whole form is used in bars 9-16.

The first guitar solo section alludes to a tonality shift to F#m, and the solo, played by Jeff Hanneman, is *really* atonal. There are references to F# Locrian (F#,G,A,B,C,D,E) and F# Pentatonic minor (F#,A,B,C#,E) but he is in no way sticking to these scales. The shapes and patterns he plays were chosen to create tonal ambiguity and dissonance, or in other words, because they sound *wrong*. The riffs shown using bending in bars 5-7 and 13-16 can also be articulated with tremolo bar dives. An interesting compositional device is utilized in the third and fourth verses, as elements of the chord progression found in the previous 16-bar section are repeated in a half-time feel (G5-A5-B#5, G5-B#5-A#5, B#5-A#5-G5).

The second guitar solo, taken by King, begins with an eight-bar tapped pattern played over an E pedal (E5); bars 1 and 2 and 5-8 allude to E Phrygian #3 (E-F-G#-A-B-C-D), and bar 3 and half of bar 4 allude to E Pentatonic minor (E,G,A,B,D). The rest of the solo is based on E Phrygian. The end of the tune (Coda III) features a recap of the initial figure (Riff A).

LOVE ME TWO TIMES

Robbie Krieger starts this tune off with a rhythm part in the style of Chicago blues, played a little more "on top of" the beat, with less accentuation of the triplet feel. This figure outlines the E7 tonality, and is based on E Mixolydian (E,F#,G#,A,B,C#,D). Robbie continues this figure into the first verse, and plays syncopated, fingerpicked patterns on the subsequent A7 and D9/F# chords. Listen closely to his part to hear which notes in the chord voicings are accentuated. The chord voicings that Robbie chose for the chorus progression, G-D9-C7-B7, have their roots in country blues and early swing; the use of these voicings within the context of this music is part of what makes the Doors' music unique. Notice that Robbie plays slightly

different figures on each verse, keeping his rhythm part interesting as the song progresses.

Behind Ray Manzarek's keyboard solo, Robbie introduces a different rhythm part, and the new progression is based on the combination of the first eight bars of the verse with the eight-bar second chorus form. On the final verse, Robbie throws in some single-line playing behind Jim Morrison's vocal; these lines are based on E Pentatonic minor (E,G,A,B,G). The main thing to be aware of on this tune is Robbie's contribution to the tune as a whole, supplying a solid, interesting rhythm part that evolves throughout the tune. Robbie fingerpicks the whole time, but I suggest trying both fingerpicking and flatpicking in recreating his part.

COMING OF AGE

This tune begins with a clean guitar (on the left side) playing diads outlining Dsus4, D and Dsus2, played with staccato articulation. This basic figure (with slight variations) is played throughout the verse sections, with bass notes thrown in that relate to the chord progression. The right side guitar is much more distorted, and begins with fully-ringing, open-string chords played for the first eight bars. For the second eight, a typical "Chuck Berry" rock 'n' roll figure is introduced; notice the muting and the other right hand directives. For the pre-chorus, the two guitars play similar figures, but Gtr. I (left side) features a more active part, while Gtr. II thrashes away on fuller chord voicings. Notice the overdubbed Gtr. III for the little lick, which Gtr. II occasionally doubles.

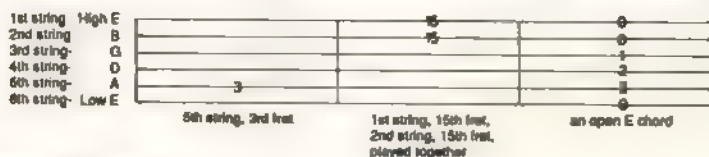
On the chorus, both guitars play similar figures, with Gtr. I again slightly more active. Ted Nugent's lick before verse two is based on D Pentatonic major (D,E,F#,A,B), and he picks hard to produce a few artificial harmonics.

The same arrangement approach applies to the bridge, where both guitars play similar parts, with differences in attack and sound. For the solo, Ted begins with stock Chuck Berry licks, and his lines over the eight-bar section in G are based on G Pentatonic minor (G,B#,C,D,F), with the inclusion of the sixth, E. The second eight bars feature a modulation to A, starting with some wild tremolo bar manipulations; the rest of the solo is based on the A Blues scale (A,C,D,E#,E,G), with the inclusion of the sixth, F#.

The outro solo is based on G Pentatonic minor with the sixth, E, and on it Ted elaborates on some of the previous figures, ending the solo way up in XIX position.

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret)



BEND: Strike the note and bend up a whole step (two frets)



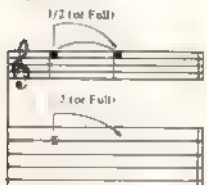
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note



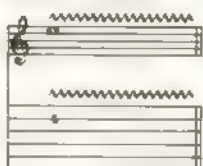
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



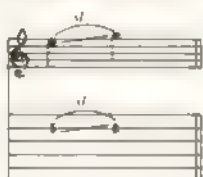
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



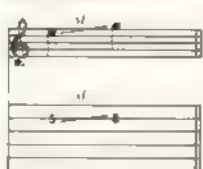
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above, except the second note is struck



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



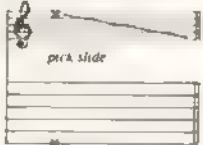
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



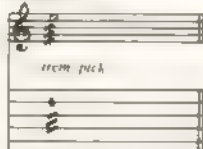
TAPPING: Hammer ("tap") the first indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given

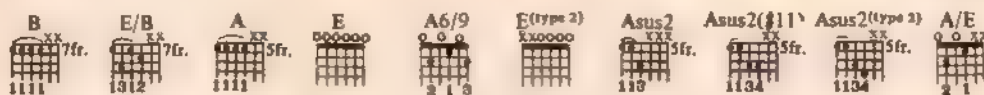


SHE TALKS TO ANGELS

As Recorded by The Black Crowes
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Tablature Explanation Page 32

Words and Music by Richard Robinson
and Christopher Robinson



Slow ballad ♩ = 80

Intro

N.C.

*Acous. gtr.

let ring

mf

sl.

H

P

E

N.C.

H

sl.

H

*Use open E tuning (low to high) E B E G# B E

E

Rhy. Fig. 1

A6/9 E A6/9 E

Harm.

B

Harm.

E

A6/9 E A6/9 E

N.C.

sl.

E

A6/9 E A6/9 E

sl.

N.C.

E

A6/9 E A6/9 E

She nev-er men-tions the word ad-

(end Rhy. Fig. 1) Rhy. Fig. 2

(end Rhy. Fig. 2)

1st Verse
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E A6/9 E A6/9 E

dic - tion — in cer - tain com - pa - ny. —

A6/9 E A6/9 E

Yes, she'll tell you she's an or - phan — af - ter you meet her fam -

A6/9 E A6/9 E

i - ly. —

Rhy. Fill 1 (end Rhy. Fill 1)

B E/B B A E A6/9 E A6/9 E

E (type 2) B E/B B A

E A6/9 E A6/9 E B E A6/9 E A6/9 E

2. She paints her eyes as black as
(end Rhy. Fig. 3)

Rhy. Fig. 3 *Harm. —

*Harm. refers to all notes except low E (E open)

2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E A6/9 E A6/9 E

night, now. _____ Pulls those shades down _____ tight. _____

3 4. See additional lyrics

A6/9 E A6/9 E

Yeah, she gives a smile when the pain comes. The pain gon-na make ev-ry-thing al-

w/Rhy. Fill 1 A6/9 E A6/9 E

right. _____ Says she talks to an-gels. _____

Chorus
B E/B B A

E A6/9 E A6/9 E E (type 2)

They call her out by her name. Oh yeah, she talks to

To Coda
B E/B B A Asus2 A Asus2 A E w/Rhy. Fig. 3 A6/9 E A6/9 E

an-gels. _____ Says they call her out by her name. _____

B E A6/9 E A6/9 E

3. She keeps a lock of hair in her

2. (type 2) E A6/9 E A6/9 E A6/9 E Bridge A Asus2(#11) Asus2(type 2) E

her name. _____ She don't know no lov-

A/E E A Asus2(#11) Asus2(type 2) E A/E E

er, none that I ev-er seen. _____

A Asus2(#11) Asus2(type 2) E A/E E Asus2

Yeah, to her that ain't noth-in', but to me, it means, _____

means ev 'ry - thing. _____

E A6/9 E A6/9 E N.C. E A6/9 E A6/9 E

N.C. w/Rhy. Fig. 2 E A6/9 E A6/9 E D.S. al Coda

4. She paints her eyes as black as _____

Coda her name. _____ Oh _____

an - gels, _____ they call her out by _____ her name. _____

Oh oh, she talks to an - gels. _____ They call her out, _____

yeah yeah, _____ call her out. _____ Don't you know that they

call her out _____ by _____ her name. _____

Additional Lyrics

3. She keeps a lock of hair in her pocket.
 She wears a cross around her neck.
 The hair is from a little boy,
 And the cross from someone she has not met, well, not yet. (To Chorus)

4. Repeat 2nd Verse

BASS LINE FOR SHE TALKS TO ANGELS

As Recorded by The Black Crowes
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Richard Robinson
and Christopher Robinson

Slow ballad ♩ = 80

Intro (Bass tacet) 11

1st Verse 7

She nev-er men-tions the word ad dic-tion... (etc.)

B E/B B A E A6/9 E A6/9 E

She nev-er men-tions the word ad dic-tion... (etc.)

B E/B B A E A6/9 E A6/9 E B

She nev-er men-tions the word ad dic-tion... (etc.)

E A6/9 E A6/9 E

2nd, 3rd Verses E A6/9 E A6/9 E

2. She paints her eyes as black as night, now... (etc.)
3... poc-ket... (etc.)

A6/9 E A6/9 E A6/9 E A6/9 E 2

2. She paints her eyes as black as night, now... (etc.)
3... poc-ket... (etc.)

Chorus
B E/B B A E

A6/9 E A6/9 E

Says she talks to an - gels. (etc.)

B E/B B A Asus2 A Asus2 A E

1. A6/9 E A6/9 E B E A6/9 E A6/9 E

2. A6/9 E A6/9 E A6/9 E

Bridge
A E A/E E

A E A/E E A E A/E E

Asus2 E A6/9 E A6/9 E B E A6/9 E A6/9 E

N.C. E A6/9 E A6/9 E N.C. E A6/9 E A6/9 E

dim. She paints her eyes as black as

4th Verse E A6/9 E A6/9 E A6/9 E A6/9 E A6/9 E A6/9 E

night now. — (etc.)

A6/9 E A6/9 E Chorus B E/B B A

sl.

E A6/9 E A6/9 E B E/B B A

sl.

E A6/9 E A6/9 E B E/B B A

sl.

E A6/9 E A6/9 E B E/B B A B E/B B A

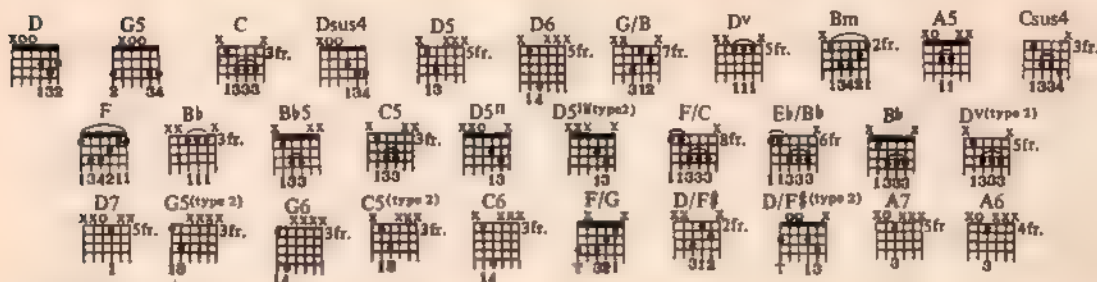
sl.

B E/B B A E A6/9 E A6/9 E

sl.

COMING OF AGE As Recorded by Damn Yankees (From the album DAMN YANKEES/Warner Bros. Records)

Words and Music by Tommy Shaw, Jack Blades
and Ted Nugent,



Moderate Rock ♩ = 126

(Band tacet)

N.C.

Intro

Gtr. I

(Drums enter)

mf
(clean tone w/slight slap-back & ambient delay)
pick w/fingers

1st Verse

D

*Gtr. II

G5

Dressed to kill— an' look-in' dy-na-mite, with her high-leg stock-ings an' her

Gtr. I - Rhy. Fig. 1

sim.

**Distorted tone.

C

trem. bar

2fr. B C

sweat-er so tight. I asked her her name, she said her name was

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Dsus4 D w/Rhy Fig. 1 D5 D6 D5 D6
 Rhy. Fig. 1A

May - be. Well, she walked up to me - and she

(end Rhy. Fig. 1)

*Play lowest note of chord only, palm muted.

D5 D6 D5 D6 E G G5 G D G5 C

(open 3fr.) (open 4) open P.M.

asked me to chance... I said, "I am look-in' for some wild ro-mance." She

(open A) C (2fr. B) C (2fr. B) Dsus4 D

gave me a wink... She said I should think a-bout it, may - be

(open A) Pre-chorus D5 D6 D5 D6 D5 D6 D5 G/B D^v

She said, what you got, that's what I need...

sl sl H P H P

G/B D^v D6 D5 D6 D5 D6 D5 D6 ⑧8fr. F 1/2 C w/Rhy. Fill 1 1st time; w/Rhy. Fill 4 2nd time

Your kind of love got me on my knees I'm so tied up.

w/Riff A (Gtr. III) D5 D6 D5 D6 D5 D6 D5 G/B D^v

What you got got a hold on me,

Rhy. Fill 1

Rhy. Fill 4

P.M. - 4 P.M.

Riff A (Gtr. III)

G/B Dv D6 D5 D6 D5 D6 D5 D6 C w/Rhy. Fill 2 1st time; w/Rhy. Fill 5 2nd time

your kind of love__ make a man__ out of me__ I'm so tied__ up__

w/Riff A w/Riff B Bm A5 D

— you got me so wired__ up__

Rhy. Fill 2

P.M. sl

Rhy. Fill 5

P.M. P.M. P.M. p

Riff B

pick slide

Chorus
w/Fill 4 (on D.S. only)

Rhy. Fig. 2A

G5

Csus4 C

3fr. G Csus4 G C

3fr. A F

open E F

P.M.

P.M.

P.M.

Lit - tle sus - ter hits the stage, — she can't help it, she's

Rhy. Fig. 2

*(2nd time) let ring

*Play cue notes when Rhy. Fig. 2 is recalled.

*w/Rhy. Fill 3
N.C.

G5

C

Bb

3fr. G C

open A F

com - ing of age. — Lit - tle jun - ior, he's all — in a rage. —

1/2

1/4 1/4 1/4

1/4 1/4 1/4 1/2

*Use Rhy. Fill 3 when Rhy. Fig. 2A is recalled.

2nd time to Coda I,
3rd time to Coda II

Rhy. Fill 3

Fill 4
Gtr. III

(8va) sl.

sl.

(end Rhy. Fig. 2A)

③3fr. C Bb5 C5 Bb5 C5

Did you no - tice he was com - ing of age? Chle!

pick sl

(end Rhy. Fig. 2)

1 2 3 4 5 6 7 8 9 10 11 12

w/Fill 1 (Gtr. III)

D5¹¹(type 2)

D5¹¹

If

sim.

1 2 3 4 5 6 7 8 9 10 11 12

2nd Verse

w/Rhy. Fig. 1 (1st 6 bars only)

& Rhy. Fig. 1A (complete)

D5 D6 D5 D6 D5 D6 D5 D6 E G G5 C D G5 C

looks could kill, I'd be dead on the floor. You got me all tied up, hon-ey, beg-gin' for more. Some-

w/Rhy. Fig. 1B (Gtr. I)

D.S. al Coda /

③open A C ③2fr. B C B ③2fr. Dsus4 D ③open A

bod - y call a doc - tor, I think I'm go - in' cra - zy. Be - cause,

Fill 1 (Gtr. III) Full Full Full

A.H. (15ma) A.H. A.H.

hold bend semi-harm.

A.H. pitches: F# F# sl

Rhy. Fig. 1B (Gtr. I)

[illegible]

Fill 2
(Gtr. III)

Fill 3

(Gtr. III) Harm. (8va) 1/2

The musical notation for Fill 3 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A bracket above the last four notes indicates a 1/2 measure duration.

(end Rhy. Fig. 3)

G6 G5(type 2) G6 C5(type 2) C6 C5

♯F **F/G**

Open
E
P.M.

The image shows a musical score for guitar and piano. The guitar part is labeled "Gtr. III" and the piano part is labeled "P.M.". The score is written on three systems of staves. The guitar part features a melodic line with various articulations like "Full", "V", "sl", and "1/2". The piano part features a bass line with similar articulations. The score is written on three systems of staves.

Gtr. I

Gr. I

sl sl

sl sl

w/Rhy. Fig. 3

B \flat C B \flat G5 ^④open 1fr. 2fr.
E F F \sharp

G5 (type 2) G6 G5 (type 2) G6 C5 (type 2)

●

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment in bass clef. The piano part includes fingerings (1-5) and a 'semi-harm.' (semi-harmonic) instruction. The second system continues the vocal and piano parts, with the piano part featuring a 'sl' (slide) instruction. The third system shows the vocal line concluding with a final note and the piano part continuing with a 'sl' instruction. The score is written on a yellowed, aged paper.

F/G

B \flat C B \flat G5

A5 D/F \sharp A5 D/F \sharp

8va

Full Full

Harm. loco (15ma)

1/2

sl

trem bar (grad. pull bar up)

Full Full

1/2

Harm.

sl

*Pull bar up.
†Return bar to stationary position.

H P

H P

H

sl

H

sl

③ open A D/F \sharp A5

④ open A A5

G5

D/F \sharp (type 2) D

⑤ 7fr D

5fr. C

4 1/2

H P sl 1 sl 1 sl 1

Full Full

H H P H P

6

3

trem. bar

4 1/2

H P sl 1 sl 1 sl 1

Full Full

H H P H P

H P

sl

1/2

sl

1/2

The image displays a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line (soprano) and a piano accompaniment. The score is written in G major and 4/4 time. The vocal line includes various performance markings such as "8va" (octave up), "1/2" (half note), "Full" (full note), "P" (piano), and "open" (open note). The piano accompaniment includes markings for "V" (voice), "H" (hand), and "sl" (slide). The score is divided into two systems, each with a vocal staff and a piano staff. The piano staff includes a bass line and a treble line. The score is presented in a clear, legible format with standard musical notation and performance instructions.

D.S. al Coda II

The musical score for "The Rose Tree" is presented in four systems. The first system includes a vocal line (8va) and a guitar line. The guitar line features a key signature of one sharp (F#) and a 2/4 time signature. The first system of the guitar line includes a key signature change to one sharp (F#) and a 2/4 time signature. The second system of the guitar line includes a key signature change to one sharp (F#) and a 2/4 time signature. The third system of the guitar line includes a key signature change to one sharp (F#) and a 2/4 time signature. The fourth system of the guitar line includes a key signature change to one sharp (F#) and a 2/4 time signature. The vocal line is written in a high register (8va) and includes lyrics. The guitar line is written in a standard staff and includes various musical notations such as chords, accidentals, and dynamics.

Coda II F
 ③fr. w/Rhy. Fill 6 G N.C.
 w/Rhy. Fig. 2A G5 Caus4

Did you no-tice he was come, come, com-in' of... Lit-tle sis-ter

Rhy. Fig. 2B

hits the stage... She can't help it, she's com-in' of age...

(Resume Rhy. Fig. 2A) G5 C B ③fr. G C ③open A F ③fr. C

Lit-tle jun-ior, he's all in a rage... Did you no-tice he was

Rhy. Fill 6 (Gtr. II)

The diagram shows a guitar solo fill. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes. The bottom staff is in bass clef and shows the corresponding fret positions for the notes on the guitar strings.

w/Rhy. Fill 6
N.C.

Outro solo
w/Rhy. Figs. 2 & 2A
G5

Cus4 C G Cus4 G C A F E F

come, come com-in' of age. She's

Gtr. III Full Full Full Full Full Full Full Full

Gtr. II Full Full Full Full Full Full Full Full

(w/Rhy. Fill 3)
N.C.

(Resume Rhy. Fig. 2A)
G5

C Bb G C A F

come, come, com-in' of age. Here she comes,—

Full P A.H. (15ma) Full Full Full Full Full Full Full Full

Full P A.H. Full Full Full Full Full Full Full Full

A.H. pitch: D sl

@3fr. w/Rhy. Fig. 2B & Rhy. Fill 6
C N.C.

Begin fade
w/Rhy. Figs 2 & 2A
G5

Cus4

she comes, she comes! (steady gliss.)

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

let ring--- 1/2 1/2 1/2 1/2

BASS LINE FOR COMING OF AGE

As Recorded by Damn Yankees
(From the album DAMN YANKEES/Warner Bros. Records)

Words and Music by Ted Nugent,
Tommy Shaw and Jack Blades

Tune down:
④ = D

Intro **Moderate Rock** $\frac{4}{4}$ = 126 **1st Verse**

15

C

mf She said,

Pre-chorus

D

G/B D G/B D

what you got, that's what I need. (etc)

C D5

G/B D G/B D

C Bm A5 D

sl. *sl.* *sl.*

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Chorus
G5 C F

Lit - tie sis - ter hits the stage, (etc)

2nd time to Coda I;
3rd time to Coda II

N.C. G5 C

sim.

F Bb5 C5 Bb5 C5

D5

2nd Verse
D5 G5

... looks could kill — I'd be dead on the floor. (etc)

C Dsus4 D


D.S. al Coda I

4

Bridge

Guitar solo

D.S. al Coda II

D5 C D5 

N.C. G5 C F Fade out

The second system of musical notation features a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes. Above the staff, the chords N.C., G5, C, and F are indicated. The notation ends with a 'Fade out' instruction. Below the staff, the corresponding fingering is written as a sequence of numbers: 5 3 2 5 5 3 2 3 | 5 3 2 3 3 5 2 3 | 5 5 | 5 5 5 5 | 5 5 5 5 3.

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Tommy Shaw

Jack Blades





Ted Nugent

DAMN YANKEES OVER THE TOP

BY TOM FORSYTHE

Damn Yankees couldn't be a more perfect name for the ensemble that includes Motor City Madman Ted Nugent, ex-Styx guitarist Tommy Shaw, ex-Night Ranger bassist Jack Blades and drummer Michael Cartellone. While the melodic vocals and the power ballad writing styles of Shaw and Blades helped catapult the band into the world of platinum records, Ted Nugent is still the unabashedly outspoken lickmeister of the guitar, and supplier of outrageously colorful quotes designed, in his own words, to 'offend all the assholes.'

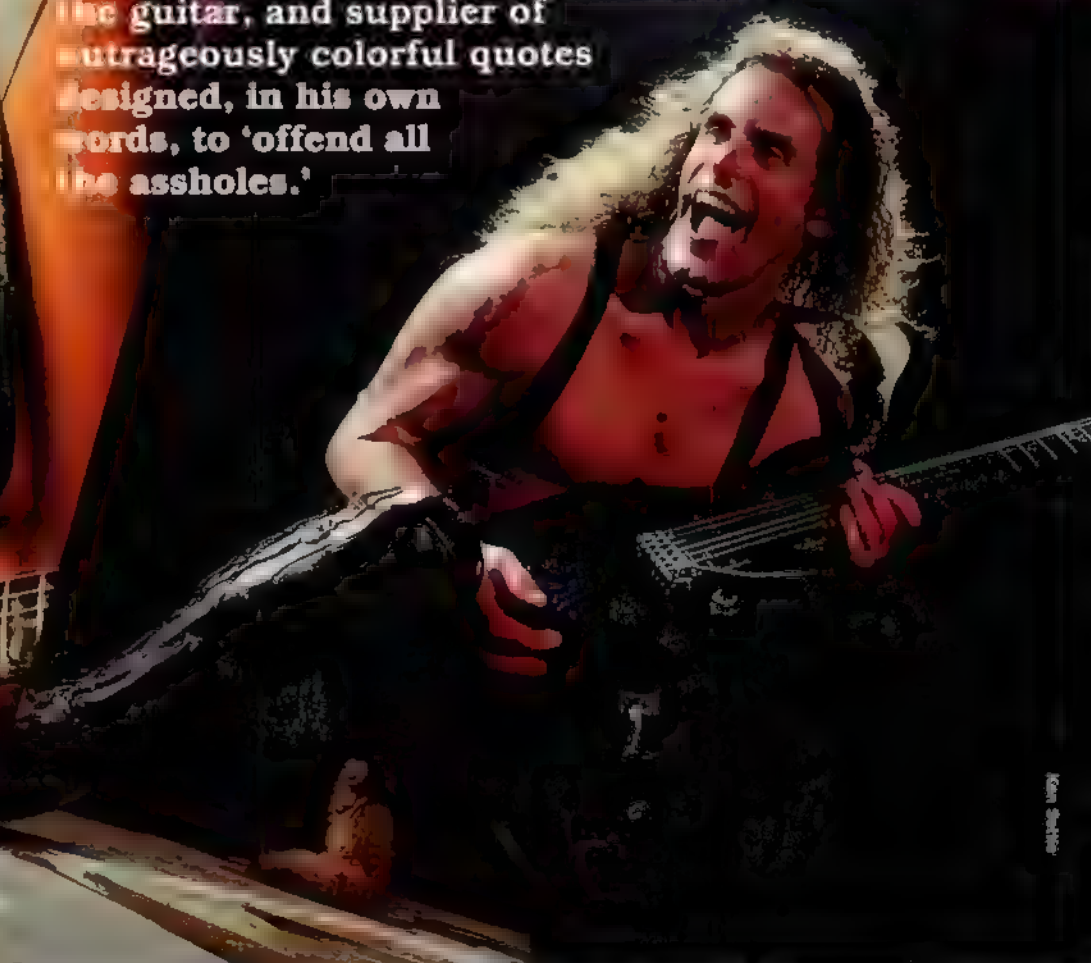


Photo by Victorsky

Ken Schick

While Nugent, Shaw and Blades share the writing credits on *Damn Yankees* it's Nugent who makes this an impressive guitar album, with his thousand-watt persona that drives the other band members over the edge of rock expression. And Ted isn't shy about telling you so. At the same time, he's generous with the spotlight both in an interview and onstage. He's fully aware that his solo albums since the early '80s have satisfied only a core audience, and that Blades and Shaw help him reach

beyond that. At the same time, Tommy Shaw and Jack Blades give Nugent credit for helping them move beyond the ballads that confined them in Styx and Night Ranger respectably, and to explore the rocking blues roots that made them want to be rock 'n' rollers in the first place.

In a year when there wasn't a single #1 rock album on the Billboard charts, *Damn Yankees* marks a return to the kind of old-fashioned rock that scared parents of the '50s and perched rock on the cutting edge of the youth

culture. What should be scarier to rigid authoritarians of all stripes is that at 42, and after over 20 years as a famous guitar player, Ted Nugent still refuses to learn a chord, preferring to wring his music out of the swampy experience of his life as an outdoorsman. (Nugent can't restrain himself from blasting animal rights activists at every chance. The fact that this was supposed to be a guitar interview didn't change that one bit.) Whatever you may think of Nugent's animal rights stance, he makes for entertaining reading, and provides some valuable insights into playing meaningful guitar. Despite the record label's best efforts to make sure Jack and Tommy got a fair hearing, the Nuge emerged as far too colorful and outrageous to stand on equal footing with his co-writers in *Damn Yankees*.

It's pretty obvious you haven't mellowed over the years.

TED: I'm a live mother. I have a clear vision and I just do the breast-stroke in it. Live it up. Play from your balls, your guts and your heart. Be cognizant of your surroundings via ultimately tuned senses, and go for the throat, preferably not your own. I'm a man on the earth. What I live, breathe and consume is what makes the notes what they are—what infuses all my relationships—and certainly what makes the thrust of my music what it is. I don't hire someone to mass-slaughter my food. I do it face-to-face. I wipe my own ass. I carry my own bags. I tune my own guitar. In essence, the thrust of what makes a musician has nothing to do with the instrument, his amp or his strings. That is merely the vehicle he uses to win the race.

Where does that come across most on this album?

TED: Wherever Ron Nevison (the engineer) allowed my guitar to snarl. The spirit of collaborative teamwork is acutely reflective of my singular independence in joining this r&b, semi-Caucasian, irreverent, let's rock out, who-cares-what-the-rules-are exercise in musical mayhem.

Why did you go the group route? You'd been solo for years.

TED: Because the musical inspiration was an unidentifiable twitch. When I jammed with Tommy Shaw I just went, 'Whew, this guy has Sam and Dave, Wilson Pickett, James Brown, B.B. King, Freddie King, and that Motown groove thing in his family.' And they are now coming out his mouth, and I love it. I knew that Styx didn't even tap into his

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ass. And I could and I did, and to prove it, we just picked up our platinum albums this afternoon

What is the biggest lesson from the solo career that you brought to Damn Yankees?
TOMMY: I learned that I like playing with my peers better than being the leader of the band, where everyone is looking to me for all the answers. I'm more of a chemistry man. I like the team spirit and having group goals. It was too lonely as a solo artist. Now I have other people to share things with. All the experience that we have between Jack, Ted and I, and with the driving force of Michael, is pretty impressive. It keeps getting better

What do the other guys think of your

hunting and statements?

TED: The other guys understand and get a thrill out of my passion. They have gone on hunts with me, even though Tommy's a vegetarian. He still focuses on the earthly touch I have. He's come to grips with that. My down-to-earth lifestyle is inseparable from my down-to-earth playing. I don't go to visit the swamp—I live in the swamp. I know the swamp. I can identify every sound and smell. Give me a guitar and I can milk and identify every sound and sensation. Any one of my songs will deliver that sensitivity. "High Enough" is a very easy going, soulful type of song. The bending and the application of the wah-wah on

the solo is conducive to that spirit. Outdoors, if you make a miscalculated step, you accomplish nothing. The critters scurry away. If you know how to move, you'll experience the life. It's the same with music.

How did you learn that kind of integration?

TED: I've been blessed. When I was young I jammed many times with Hendrix. I jammed with Page, Clapton and Beck. I learned a lot from them. I jammed with Albert and Freddie King. I was either smart enough, or maybe just intimidated enough, to shut up and pay attention. I watched B.B. King play and had my antennae up, and didn't try to take a solo until B.B. nodded to me. Then I tried to play off what he was doing. As a kid I never really listened to the blues. I played Duane Eddy, the Ventures, Chuck Berry, Lonnie Mack. Those were the hit records when I was 18 in Michigan. By 1958 I'd already been playing guitar for three years. I learned "Walk Don't Run," "The Wham," "Suzy Q.," and all Chuck Berry's stuff. I loved Bill Haley and the Comets, with that great Les Paul sound.

How did your playing change when you got with Damn Yankees?

TED: I don't see any difference. The songwriting talent, with the three of us together, gives me a little different foundation. On occasion, Tommy or Jack may grab a different chord than I would go to. That brings out certain different patterns. But I'm such a lick monster that every time I pick up the guitar I'm coming up with new patterns and new phrasings, which is where most of the songs come from. It's a matter of Tommy and Jack's vocal blend and sense of melody put over these Nugent bombarding guitar patterns from hell that really make the Damn Yankees what it is.

JACK: Ted has taught me that when you do something, you don't do it halfway. If you're going to jump, make it the biggest jump humanly possible. If you're going to jam your guitar neck into the bass drum, it better go all the way through the drum. Ted has taught me that rock 'n' roll should be over the top.

How long before you played live?

JACK: About two days. I flew to New York on a Friday and we played that Monday night at the China Club. We went in that weekend and wrote a whole set's worth of songs. When we played the China Club we didn't even have the verses down. We'd just mumble through them, then sing what words we knew. Everybody was so zoned out they thought we were singing heavy lyrics. The important thing is that we got over the energy and the excitement.

How were the songs written?

TED: We all share the songwriting cred-

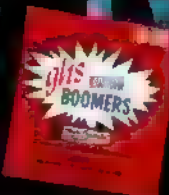
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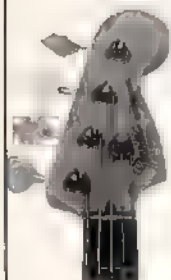
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it. In theory, the Shaw, Blades, Nugent touch cannot be denied on any of the compositions. Some of them were more directed from a concept Tommy might have had, some from a Blades concept and some were a Nugent concept. I don't know if I can dissect which ones are which. The original "Mystified" lick was mine. "Piledriver" was mine. The original opening for "Come Again" is Tommy's. The "High Enough" concept came from Jack and Tommy together. But overall, it was a matter of twisting and exploring by all of us equally. I want to give our drummer Michael Cartellone credit as a force of arrangement. He has an incredible sense of street rock 'n' roll. JACK: Michael was so integral. He did exactly what we told him to do, and perfectly. He'd never recorded an album before, so he had no idea that a drummer could take three days to get drum sounds, then a week to get basics. He didn't know it should take 40 takes. We haven't let him know yet. We told him we want it all in one take on the next album, too.

TOMMY: On the melodic songs, Jack and I will get the framework, and Ted will come in and rewrite it. Ted will rip it apart and tear out all the stuff that makes him sick. There's nothing mysterious about Ted. For a writer, that's great. There's nothing worse than trying to figure out what the other guy is thinking. With us it's so easy.

JACK: After we brought Diane Warren in to ghost write everything—her and Desmond Child—then it was great.

TOMMY: There really was a contingency of record company people who wanted us to get Desmond Child and Diane Warren to write for us. You can imagine how that went over.

JACK: We've been around long enough that we know what it's all about. Instead of one of us getting in there and pushing his bad ideas just to get some publishing credit, we cut short that nonsense and split everything three ways. That's how we've run the show overall. It has proven the right way to go a million times over.

TOMMY: We wrote "High Enough" in my laundry room. Every time I'm in the basement doing laundry I think about how "High Enough" came about. Jack was doing his laundry and I heard him singing, "I don't want to hear about it." I stuck my head out and asked to hear the rest of it. He said he was just making it up, so I brought him up and we worked on it some more.

JACK: I played guitar and Tommy played piano.

TOMMY: That was one of those gifts. Those are usually the best and usually the hits. It was a real collaboration. On "High Enough," you'd think it was all

Jack and me, but Ted really encouraged us to keep that going, and he insisted that we put it on the record.

Which was the hardest one?

TOMMY: "Tell Me How You Want It." It was one of the first songs after the first blast of creativity in New York. I went out to Jack's place while Ted was hunting Jack and I messed around with it and came up with a song. But we screwed around with being engineers and overdubbing, and generally made it more difficult than we needed to. Then Ted got there and straightened it out.

JACK: "Runaway," because we rewrote the lyrics. No, actually we didn't have any lyrics. But they came one day when Tommy and I were on our morning jog. We do four miles a day in smog-filled Burbank, so I don't know if it did us any good. "Damn Yankees" did give us some trouble. We rewrote the lyrics to that like four times. Finally we were watching Noriega get busted and we knew that was it. We wrote a bunch of lyrics around that and the invasion of Panama. In the beginning there were some real stupid lyrics that we hope have disappeared.

Did they all start as guitar licks?

TED: All the best songs.

JACK: Ted cannot pick up a guitar without playing a killer lick. Ted's the most amazing live guitar player I've heard. He's one of those old-style players. We were in Providence, Rhode Island. Steve Vai came to our show. Right after we played, he asked, "Where's Ted's rack?" Well, he doesn't have a rack. He just has a few amps. He has a Marshall and a Soldano and he uses his tone pots on his guitars. There is no rack for all the tones he gets. I thought Steve's question was a pretty cool compliment. Ted's Bradshaw system is all in his hands. That's the old style that people forgot about.

What's the "Woodshed" you refer to on the liner notes?

TED: It's a rural term for when you want to get some work done. That's when you go out to the woodshed to work. So when we said "woodshed" on the record, that means my ranch in Michigan, and Jack's ranch in northern California, and Tommy's place in New York. Wherever you get the job done is the woodshed.

How long did the recording take?

TED: We did all the basic tracks in four days. We did it as a group. I'll insist on that to the end of my days. We never use drum machines or overdubbing principles. We did a lot of overdubbing for augmenting and thickening. But the way I overdub, I nail it in one take and then I go home. I have a real good sense of groove.

So where was your best groove?

TED: They all make me want to dance,

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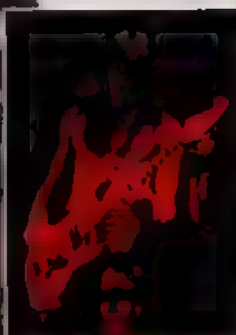
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Guitars, Good Enough, Why Can't This Be Love,
Summer Nights, Best Of Both Worlds

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Hot For Teacher, 5150, Jump, Panama, Top Jimmy,
Drop Dead Legs, Girl Gone Bad

VAN HALEN: TAPE 107 SOLO RHYTHM
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Love, A.F.U. (Naturally Wired), Cabo Wabo, Source
Of Infection, Black and Blue, Sucker in A 3 Piece

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Texas Flood, Love, Struck Baby, Pride And Joy
Couldn't Stand The Weather, Scuttle Buttin', Tin Pan
Alley, Rude Mood, Lenny

S.R. VAUGHAN: TAPE 110 SOLO RHYTHM
Crossfire, Tightrope, Let Me Love You Baby, Leave
My Girl Alone, Travis Walk, Wall of Denial, Riviera
Paradise

EVERETT: TAPE 110 SOLO RHYTHM
Everyday I Have the Blues, How Blue Can You Get,
Sweet 15, Why I Sing the Blues, The Thrill is Gone,
I'll Play the Blues For You, Blues Power, Going Down

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Flying in a Blue Dream, The Mystical Potato Head
Groove Thing, One Big Rush, Back to Shasta-Bat,
The Forgotten (Part 2), Into The Light

LYNCH: TAPE 111 SOLO RHYTHM
Mr. Scary, Kiss of Death, Dream Warriors, Unchain
the Night, In My Dreams, Into The Fire, Tooth And
Nail, Alone Again

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Rising Force, Heaven Tonight, Dreaming (Tail Me),
Riot in the Guitars, Crystal Ball, Now Is the Time,
Queen In Love, Fire Road, Hot On Your Heels (Intro.)

RHODES: TAPE 106 SOLO RHYTHM
Over The Mountain, Flying High Again, Believer,
Dang On A Madman, I Don't Know Crazy Train, One,
Mr. Crowley, Revelation (Part 1/2), Steal Away

GUNS N' ROSES: TAPE 117 SOLO RHYTHM
Welcome To The Jungle, Nightrain, Out To Get Me,
Mr. Brownstone, Paradise City, Sweet Child O Mine,
Anything Goes, *Patience

ACQUATIC ROCK: TAPE 123 SOLO ONLY
Emmett: Midsummer's Daydream, Moods, Mood
For A Day, Williams: Classical Gas, Kautzke
Embryonic Journey, Allman Bros.: Little Martha
Jewell: Blackbird Heart: Crazy On You (Intro.)

CLAPTON: TAPE 115 SOLO RHYTHM
Crossroads, Sunshine Of Your Love, Hideaway,
Cocaine, White Room, Layla, Badge, While My Guitar
Goes *Sweet

HERNDRIX: TAPE 114 SOLO RHYTHM
Purple Haze, All Along the Watchtower, Fanny Lady
Voodoo Child (Slight Return), The Wind Cries Mary,
Castles Made of Sand, Little Wing, Come On (Part
1), Hey Joe, Star Spangled Banner, Red House

HERNDRIX: TAPE 122 SOLO RHYTHM
Manic Depression, Fire, Little Miss Lover, Sold As
Love, Woodstock, Instrumental Solo, * Easy Rider
Power To Love, Message Of Love

PAGE: TAPE 108 SOLO RHYTHM
Good Times Bad Times, Dazed & Confused,
Communication Breakdown, Heartbreaker, Since
I've Been Loving You, Black Dog, Rock & Roll, Mooby
Dick, Stairway To Heaven

PAGE: TAPE 109 SOLO RHYTHM
The Song Remains The Same, Rain Song, Over The
Hills & Far Away, Custer Pie, The Rover, Ten Years
Gone, Achilles Last Stand, Nobody's Fault But Mine

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but "Damn Yankees" is one of the best "Bad Reputation" is awfully good. On "Rock City," my overdubs are scary. My Paul Reed Smith Nugent Whackmaster guitars are hollowbodies, so they feed back like a hound on a hot bear steak. I've always demanded that my instrument come unglued. I want it to be uncontrollable—almost. If I don't lose control once or twice a night, I get it fixed so I do. If you don't have that in your hands at all times, you're not going to play the same. Just look back at my years with the Byrdland guitar. I just scared people with that. But I don't use it, because the PRS is such a joy to play. I have a half dozen of them. They're my own custom design that Paul works with me on. I've known Paul since he started his business. Are any of them set up differently for rhythm?

TED: I play a lot of rhythm, but the guitar works very well for that. And I like the way it plays on lead. I can always back it down a hair. Painful, but I do it. I always keep the meat of my picking hand on the strings. I play with a light touch. Some notes blaze and some notes are picked. All my guitars are stock. I can take them right off the rack and torture my fellow man. I have a certain spring tension on the whammy bar, but only my guitar tech, Bobby Oberdorser, knows what it is. The same with the Marshall amp set up. When did you start playing a Paul Reed Smith?

TED: Paul first came up and introduced himself in 1972 or '73 and asked if he could make me a guitar. I said, "Sure." I still have it. That guitar was a real nice attempt at a utilitarian, reasonably handsome guitar. It didn't compare to my Gibson Byrdland. That became an identity of mine. I didn't pack them full of foam to keep 'em from feeding back—I wanted them to feed back! A few years later, Paul said he was starting up the Paul Reed Smith Guitar Company. The rest is history, because he makes what is without a question the most consistently fine instrument in the world today. There's nobody close. I got my first prototype of the new Paul Reed Smith in 1984. I used it first on the *Little Miss Dangerous* album. I like to refer to it as the 'Ted Nugent Black and Decker Guitar Sound.' I don't know how he gets the sound, but it's almost like an old Vox. It's real biting, glassy and bright. Since I can only hear dog whistles anymore, that helps me to play. Paul Reed Smith focused on the neck, the body, and the electronics in what is the essence of rock 'n' roll playability.

Do you still play any other guitars?

TED: I still play my old Les Pauls, and I've been known to pull out a Gibson on occasion. I have Strats and some real nice Hamers, and some nice Wash-

burns, and a whole barn full of guitars Tommy, why do you use the Hamer guitars?

TOMMY: I like the weight and balance of them. Hamer has been really cooperative. When I got my first Hamer at the NAMM show a couple of years ago, it was pretty nice. Then Mark Newman, my guitar tech, worked on it. All of a sudden it was the best guitar I ever played. The intonation was perfect. I never break my GHS Boomer strings. I beat them up—playing with Ted, we're using whammy bars from hell most of the time, especially at the end of songs. On "Damn Yankees," there's a real low whammy bar section that just really cranks. We do that the first song of our set, and this guitar stays right in tune the rest of the way through. The strings can be like rubber bands flopping on there, but when I tighten 'em up the guitar is still in tune. It's pretty hard to say no to the Hamers. I was going to bring my Les Paul out for some slide stuff, so they immediately put a guitar together that is like my Les Paul. All my guitars have Floyd Rose neck pickups, except the Les Paul type, which is stock. The Floyd Rose enhances the highs, and since the slide brings out the highs anyway, I leave the guitar stock. All the necks have Floyd locking clamps. They're the ultimate in tremolos.

Why are you using the new Mesa/Boogie gear?

TOMMY: They were real helpful when we were woodshedding. They loaned us gear and we got used to playing on it. I had some smaller Mesas, IIC's. I used those at first, but they didn't have enough variation. With the Mark IV I have the variety. As I switch necks, between the verses and choruses, Mark does the switch back to the clean and crunchy rhythm settings. Ted has his own setup. When he plays through my setup, his guitars sound so much better, at least to me. He hears things differently than I do. But to me, who still has most of his hearing, my rig is just a killer. It's not that complicated, either. I like one knob. I like to reach down and not worry that I'm turning up my tone when I'm going for the volume knob. Anything else like a flange, or a delay, Mark does offstage.

What's your effects gear?

TOMMY: I'm using all the latest Digitech gear. Mark and I are working on new programs for the GSP 21. It's a fabulous unit. I like the IPS 33B, which is a super harmony machine which tracks amazingly well. I use a Digitech 256 multi-effects unit. I also use Marshall cabinets with 12" 80-watt Celestion speakers. Jack, why have you stayed with Hamer so long?

JACK: Hamer kills for me. I abuse their guitars, break the necks and just destroy

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them. Hamer runs them through the mill and back to me in a week. It's wonderful. You write on acoustic guitar. Do you play any guitar on the album?

JACK: Tommy and I have enough to do singing every lick on the record. On the album you'll see a credit for the Neverleave Brothers. I'm Umfante and Tommy is Hector. And Ted was flying in and out because it was the middle of hunting season. We felt like the Neverleave brothers, because Nevison was such a stickler on the vocals. And we didn't fly any of the vocals. We sang them all. All that work made us feel like the Neverleave brothers.

Ted said it was very easy to record.

JACK: I guess it was for him. Actually, the vocals were easy. We found out early on that Tommy and I sing together like old friends. We phrase the same, we end the same. It was easy in all the songs. It's still time-consuming, as recording can be. But we just buzzed right through it and kept it very light. Ron Nevison helped keep the whole process a lot of fun.

How do you play in combination, or figure out who's doing what?

TED: That was one of those spontaneous combustions that was chemistry at its best. Tommy was weaned on rhythm & blues, as I was. When you play rhythm & blues, you play honky-tonk. You play your full barre chord, your double barre chord, and you don't let the thirds ring out. How's that for technical guitar talk? When we started playing at the loft in Manhattan in the fall of 1988, we played like we'd played a hundred times before. Tommy plays a killer slide. When it comes time to play an actual solo, we'll both go for it, and one of us will nod to the other. He plays some slide solos on "Mystified" and some lead/rhythm parts in songs like "Runaway." He's playing the lead theme line over the rhythm pattern. I'm playing the percussive chords. Many people would be surprised to know that the intro of "Bad Reputation" is Tommy playing. It sounds like a Nugent lick, but it's Tommy. And I play the power chords.

TOMMY: Yeah, I imitate Ted on the record. On "Runaway," the opening thing is me. I play all the slide stuff. I trade-off with Ted on "Piledriver."

That's the only place you trade-off?

TOMMY: It's not that much of a sacrifice to me, with Ted Nugent in the band. I just like seeing Ted play lead.

Who's doing the dive bombing?

TED: I'm doing all the dive bombing—I take that back; Tommy has a couple of whoompers in there on "Piledriver." He has some growls from the demonic depths of hell of atonality.

Is that figured out in advance?

TED: It wasn't figured out. It came about



Bob Leslie

as we rehearsed. I use the word 'rehearse' generously. They were really just jam sessions. We didn't get a guitar tuner or anyone to help us until we went into the studio.

When will your solo album come out?

TED: I'll be surprised if it comes out before June. But I have a one-song tape named after Fred Bear. It's about an old gentleman who was a hero and a friend. I wrote it after he died. If you want to hear what's in my heart and in my hands, it's on this tape. There is great guitar stuff, but it's real sentimental. It's not on a label. I put it out on my own. It's a smash in hardware and hunting stores. We've sold 100,000 copies.

Is there a difference between live and studio playing?

TOMMY: It's not just a performance with us, it's a rally. The only way we can play it is balls out. We tried just standing there playing the notes and it was dull. We're all used to being in good bands. But the fun that we have onstage is what keeps it interesting. We'll get completely out of ourselves. I never did that in Styx. I did it in all my bands before that, starting with high school bands. I used to do "The Thrill Is Gone," by B.B. King. I would just go off with all this improv and soul scat-singing. Now we're back to that. I feel like I'm fresh out of high school. And Ted, man, I look over during the blues solo Ted does and he's just gone. You can tap him and you can see him kind of come back. We're in it to reach those levels of performance. It's not just the notes—it's digging real deep. Your whole life as a musician, you don't get to do that very often. Even when you're in a popular band, something like Styx, it was controlled and very orchestrated. It had to be that way. This is more reckless.

Where on the album do you play the best?

TOMMY: I love the dobro stuff on "Mystified." That's the most unusual stuff I've done. When you're writing, you hear things in your head and you try to recreate them any way you can. I heard it as down-home sitting on the front porch in Mississippi with a bottleneck. So we

got a 1935 dobro—not the original strings, I don't think.

Jack, how were you able to get out of Night Ranger?

JACK: We started out as a real rocking band. "Don't Tell Me You Love Me" and "Rock in America," that kind of thing. Then our second album, *Midnight Madness*, went to two million, in part because we released "Sister Christian" as a single. From then on our record company would only let us release rock ballads. That was a two-edged sword. It was good, because "Sister Christian" made the band pretty successful, but it pigeonholed us. Our last album, *Man in Motion*, which was released at the end of 1988, had some really good songs on it, but the record company didn't push it, and it sold 200,000 albums when the others sold close to a million or more. We toured behind it a little, a co-headline thing with Kansas. While doing that, the handwriting was on the wall. As soon as that was over, March 1989, I told the guys, "I quit." I had to, because we had our option picked up for another record. They couldn't do dick with us as long as we broke up. Literally three days later, John Kolodner, the head of Geffen A&R, called up and said he had Tommy and Ted rehearsing songs together in New York, and that I should check it out. I was always a big fan of Tommy's Styx songs, like "Renegades" and "Blue Collar Man." And the Nuge—I couldn't picture this whole thing with Ted. We'd played together at places like the Texas Jam. In Night Ranger, we made the crucial error of going onstage after Ted Nugent. Never go on after Ted Nugent, especially in Texas. That's rule number 209 in the rock book.

Which is the most straightforward rhythm and blues song?

JACK: "Mystified." I love the way we play that live. Ted does some things that are just amazing... he does 'em just to make me smile. Right before the break where Tommy starts scatting, Ted will look over at me and start playing. When he sees me smiling, he'll take it to the next step that I didn't think was humanly possible. Suddenly he gets blacker. Ted just kills me.

Why is ZZ Top drummer Frank Beard's name on the record?

JACK: Frank is one of my best friends. When Night Ranger was breaking up, Frank had me come down to Houston to hang out with him. For a week we played golf, goofed off, and ate a lot of barbecue. We talked about everything until three and four in the morning. It was a great way to get away from my own circumstances. I'm eternally indebted to him for his thoughtfulness through that whole mess. It was a week's therapy, free of charge. I'm expecting the bill any day.

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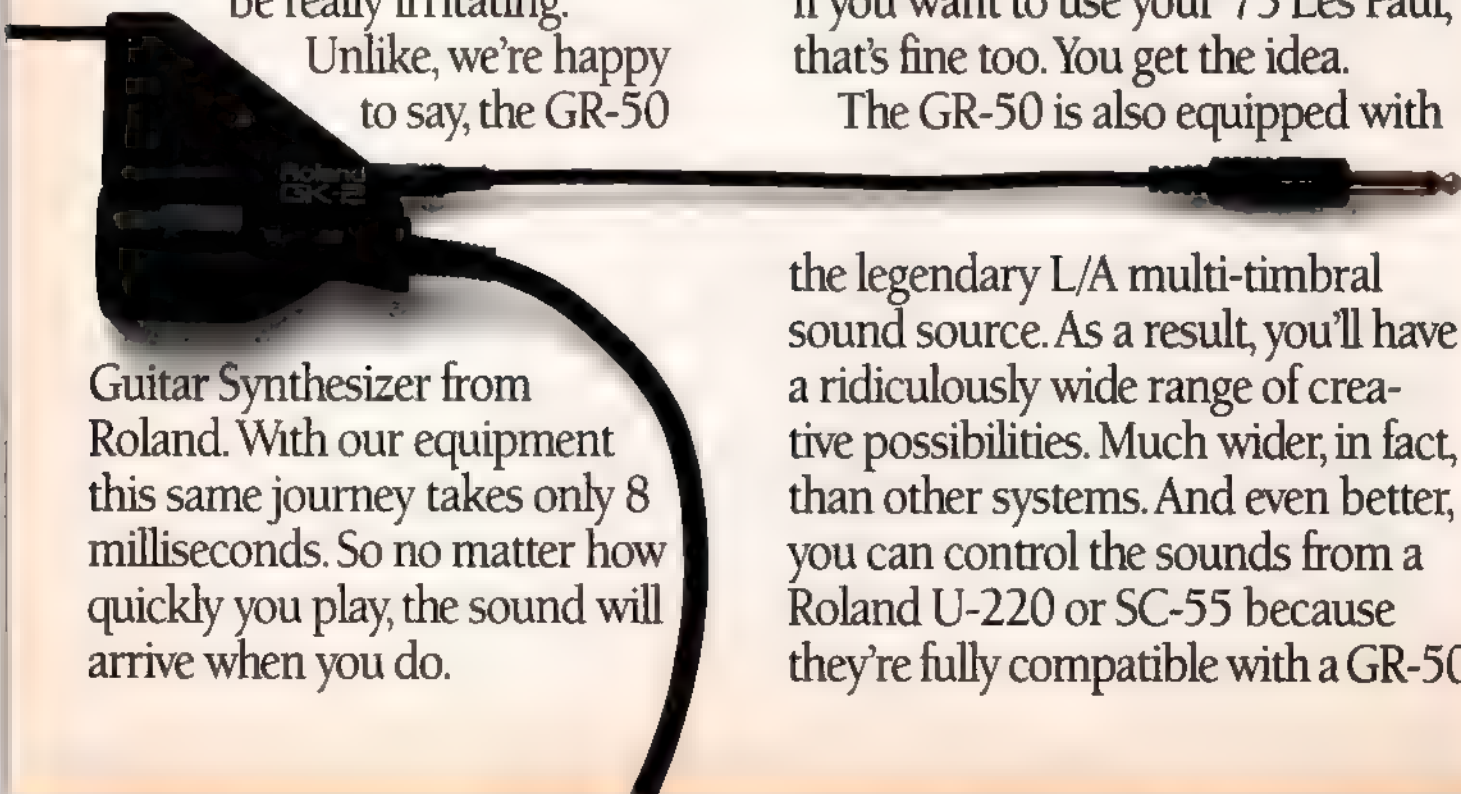
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KERRY KING AND JEFF HANNEMAN



Ever since crashing into the music scene in 1983, Slayer has disturbed parents and thrilled fans with dark-hued songs that explore the scary edges of society with relentless guitar assaults. Guitarists Jeff Hanneman and Kerry King are the ultimate feel players. Without fearing Milli Vanilli comparisons, both Kerry and Jeff admit that they pretty much faked their way through the first four albums. With *Seasons in the Abyss*, they're finally starting to understand the source of their musical expression. That doesn't mean they've turned into music theorists or anything. Kerry's guitar teacher does have a Ph.D., but Jeff's best explanation of their musical style is still "punk/metal."



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KERRY KING AND JEFF HANNEMAN / SLAYER

Slayer's blend of punk/metal is a riff- and hook-oriented sound that makes it the most accessible in the thrash world.



Even the guitar solos stay close to the melodies and help Slayer's music sound more like controlled chaos than the outrageous anarchy of their punk predecessors. Kerry and Jeff like to keep control of their lives as well. They have the last word on everything from T-shirts to video locations. On the day of our interview, Slayer's video director, Marcus Blunder, spent three hours convincing a reluctant Kerry and Jeff that they could make a great video and have a blast at the Pyramids outside Cairo. Even though Kerry lives in Phoenix now, he and Jeff are southern California homeboys through and through. Without the slightest bit of irony, Kerry said that the video "Is really just to make our lives miserable by dragging us to Cairo. We think it's great here in Orange."

Why is *Seasons in the Abyss* different?

KERRY: It's not really different. It's just better. It has the aggression of *Reign of Blood*, but we nailed down the melodies that we tried to get on *South of Heaven*. We took a lot of time working out the material. We worked from September of 1989 until we recorded in July 1990. We polished everything a lot. I took guitar lessons that helped make my leads better. That's always something I'd overlooked. Now it's pretty complete. I took lessons from Bob Jeffers, who was my first teacher when I was 13. I studied with him for a year before he moved on to Chicago for more college. He's doing the songbooks for *Seasons in the Abyss*. He's a doctor of music theory now, so I figured I couldn't go wrong. What did you learn?

KERRY: On the first four records I pretty much faked my way through everything. I just played it, and if it sounded good, great. But I didn't know what I was playing. Bob showed me a lot of scales, arpeggio patterns and a lot of tapping exercises. He jump-started my brain, so to speak. I went to see him right when we started writing for *Seasons*, and then went again when we got ready to make up leads.

When did you start playing, Jeff?

JEFF: I started when I was 17. I only had a few lessons before we got together as Slayer. I learned mostly from Kerry. I just kind of faked on the leads. I'm self-taught, but I listened to a lot of other guitar players, like Jeff Beck and Yngwie. I just learn by playing.

KERRY: He caught on to a few things I brought back with me. We were going to use a real intricate tapping thing on a double lead. When it didn't pan out, Jeff put it in his "Seasons" solo. He just took a minor part out of the tapping sequence, but it's something neither of us would have done if I hadn't had the lessons.

JEFF: Now that Kerry's taking lessons I have competition. I was the better player before.

KERRY: That's fair. He's still more consistent. He's more into it than I am. I get sidetracked real easy. If I sat and applied myself



Mark Catalano

like Jeff, we'd both be smoking. But playing guitar is like cramming for a final exam. Still, this album has my best leads.

Did you practice as a kid?

KERRY: Sure. I could read music when I was younger. I can't anymore, and I don't have any use for it.

JEFF: I think in this kind of music you don't play as good or write as good if you're too schooled. It's more of a street music that comes from emotions. How do you write?

JEFF: Usually, either Kerry or I come up with a song. Or one of us will come up with a part of a song and we'll work together to finish it. We're basically the songwriters. Tom (Araya, the vocalist and bass player) does the lyrics.

KERRY: We usually try to finish the songs by ourselves unless we hit a brick wall. We used to write together a lot because we were around more. Jeff would come up with a riff and one of us would finish it before the next day. Now that I live in Phoenix it's harder. I'll finish most songs before I ever have a chance to talk to Jeff. The songwriting is half me and half Jeff.

The liner notes say who does the leads for each song. Why did you do that?

JEFF: So nobody thinks his solos are mine.

KERRY: I think fans want to know. When I was growing up I always wanted to know who was playing lead. I can understand Jeff not wanting people to think my leads were his, but now he probably would.

JEFF: I don't know.

How did you decide who'd do the leads?

JEFF: There are times when Kerry wrote the whole song and I'll do the soloing, and vice versa. So it's whoever feels he can do it best.

KERRY: As soon as we play the song, we know. I'll lay claim to a solo and tell Jeff not to even think about it. Other than that, there are songs where neither one of us knows who will play the lead, and then we'll work it out until something comes up.

Do you ever switch off solos?

KERRY: We do it on "Dead Skin Mask." There are a lot of songs where Jeff will start and I'll finish, or I'll start and he'll

Continued on Page 128

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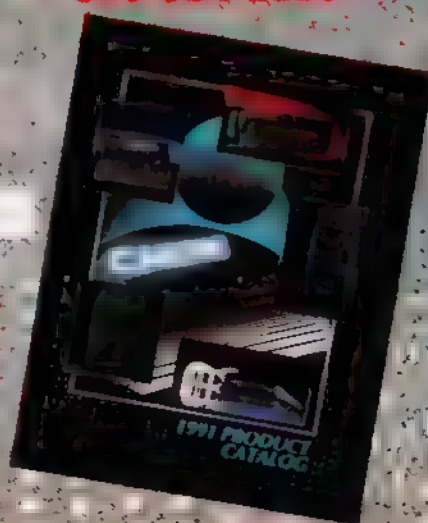
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Starting with their first album, released in Jan. 1969, Led Zeppelin proceeded with unerring precision to become the top hard rock/heavy metal band of all time. To this day, bands from the garage to the arena are still trying to emulate the seemingly perfect heavy guitar riffs of "Whole Lotta Love" and "Heartbreaker," while at the same time, others are honing in on Zep's mixture of country, folk, soul and blues. Never has the breadth and depth of this band's musical explorations been clearer than with Atlantic's recent release of a four CD box set. One exciting side effect of

JIMMY PAGE

this release is the appearance of Led Zeppelin's architect, Hall of Fame guitarist Jimmy Page, to help explore and further explain some of the treasures he has given us. Jimmy shared his insights with Dan Neer and Neer Perfect Productions.

BY DAN NEER



PAST



PERFECT

I guess the first question will be how the whole idea for the Led Zeppelin project was initiated.

Atlantic put out the CDs. In the past I've always been in charge of mastering the records, and some of the CDs didn't sound at all up to scratch to me. They just didn't sound right, and this gave me a really good opportunity to improve them—by going back to the original studio master tapes, wherever possible, and to represent them in a different form. So it became like the old picture with a new frame, and it sheds new light on everything, I think.

What's technically involved in remastering to get the quality of the CDs better?

Well, the EQ that you now have at your disposal makes them far crisper than they were before.

Who had all the original tapes?

Oh, they're all over the place. It was a treasure trove, trying to find them all. I had some in my own possession, but then some others that were supposed to be in security archives were somewhere else. The ones that I handled personally were where they ought to be, so that was fortunate.

It must have been quite a bit of work for you.

Well, it's been a lengthy project. I guess the hardest part was getting the running order to go across the four CDs, and

taking tracks from all of the nine albums and interlacing them and getting them to all feel comfortable. So there was quite a lot of planning that went into it, and it wasn't until I actually got into Sterling Sound in New York to actually do this whole procedure that it started to feel better and better.

Wasn't that kind of hard, trying to decide which of your children to take with you and which to leave behind?

Sort of, but once the whole project was on the move, we would contact John Paul Jones and Robert and we all just listed what numbers each of us probably wanted, as opposed to ones we didn't want, and so it made life a lot easier, really. We were in pretty re-sounding agreement, actually.

In redoing this, how did your original production techniques live up to scrutiny?

Not too bad, actually. There was quite a surprising lot of good shape the tapes were in. Like especially, for instance, the first album, 'cause when the tapes have been sitting around for this amount of time, you often find there's print-through, and these sort of technical problems. But we were very fortunate. The gods were with us.

Were you tempted to fool around with individual tracks?

Well, if one had done that, you could bet your life this package wouldn't be com-

ing out now.

Where did the idea come from to combine the "Moby Dick" and the "Bonzo's Montreux"?

I had that idea, because "Moby Dick" and "Bonzo's Montreux" are the two drum features, and I didn't want to leave one or the other off. So I thought I'd see whether it's possible to marry them together. And in fact it was really successful. The fortunate part about it was that as I listened to the two tracks, it was fortunate that the tempos on both numbers were pretty near damn exact, so then it was just a matter of waiting to see whether the picture I had in my mind would work. Fortunately it did, and I think John Bonham would be happy with it, which is the main thing.

Besides material people will be familiar with, you also decided to include a couple of BBC broadcast songs.

Yes, that's right. "Travelling Riverside Blues" had been recorded for the BBC many years back, '69 or '70, and it actually sort of surfaced during the last tour that I did. I was doing radio interviews, and people were saying, "And what about this?" and they'd play it. So, as it was around, there was a lot of interest, so we thought we'd put it on. And then, of course, the "White Summer," which again was done on a live broadcast. We wanted to add a couple of tastes of extra things. We didn't have any sort of golden nuggets left, so to speak. Everything that was left over since *In Through the Out Door* and after we lost John, that was completed, with vocals, etc., had come out on *Coda*. And in light of the fact that there'd been so many bootlegs out of live performances, we thought, well, it would be a good idea just to put those things out then. So, in fact, they went out on *Coda*, as opposed to coming out on this. So there wasn't any studio material left.

Has this been the most you've listened to the Zeppelin catalogue for a while?

Yeah, you can say that. When I was mastering, I was sort of 14 hours on the track, 'cause it's quite a long process, this movement over to digital. And, yeah, certainly, you can bet your life on that.

How did the music stand up for you with all that intense listening?

I thought it was really good. Excellent, in fact. I can understand, having gone through it like that, why it became such a textbook for future bands and what was to come afterwards. 'Cause we touched on so many different areas of music. Ever onwards, ever changing, but the song remains the same.

Do you feel that you fairly represented each of the different albums with the choices that you selected?

I sincerely hope so. I mean, obviously things were left off, but we didn't really

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want to pull in stuff that somebody had a definite dislike for. The surprising thing, I think, all in all, was the fact that there's 54 numbers on there, and I never even tallied up how many numbers we recorded in the past, and there's a lot of stuff left off, so there you go.

Why didn't you consider putting on something from *The Song Remains the Same*?

Because that was a live album. The only real sort of live track on it now is "White Summer"/"Black Mountain Side." However, the "Travelling Riverside Blues" was done in a one take type situation at the BBC. So that was a live one, inasmuch that we were all playing at the same time, and then there's some overdubbed guitar layered on afterwards.

Are there any songs in particular that you feel really benefitted from the remastering process more than the others?

"Achilles Last Stand" sounds absolutely fantastic. And that's a number I think was sort of missed by a lot of people, because *Presence* wasn't necessarily a very wide-selling album. It was pretty well received by people I've spoken to, but it didn't sell in the volume of previous albums. But that one sounds really great.

When you started the band, John Paul Jones was a known factor to you because you guys had done session work together. But why did you decide to take

a chance on these unknowns, this Plant guy and this Bonham kid?

I had in my mind exactly what I wanted to try and get together, and then it was just a matter of searching 'round for the right personnel that could pull it off. By



Robert Knight

that I mean, I wanted to do the sort of work that I'd managed to expand around the Yardbirds' material, 'cause there were a lot of areas in there for improvisation that I'd come up with, a lot of riffs of my own, and ideas, and passages, and movements and things. That, along with incorporation of the acoustic work—along with the blues,

etc. So, my first choice was either Steve Marriot or Terry Reid. Steve Marriot was already involved in something. Terry Reid, who actually was my first choice, put me onto Robert. Robert had been playing up in the Midlands, and I don't think he played down in the South, so consequently, I hadn't heard of him. But once I heard him sing I was pretty impressed, to say the least, and I invited him to come down to my house and spend some time down there, and we discussed exactly what the plan was, and if he could get along with it. And he's reasonably mutable, so it worked. And although I had in mind a very powerful drummer, I wasn't ready for John Bonham, I must say. He was beyond the realms of anything that I could possibly have imagined. He was absolutely phenomenal, and still is. I mean, his work is just incredible. So, it was during this point, of me going around and seeing Robert, that Jonesy called me up and said, "I hear you're puttin' a band together. I'd like to be part of it if you'd consider me." So I said, "All right, we'll all get together." And we got together and had a rehearsal, and we didn't look back from there.

Obviously, you wanted to do original material. Did you know if any of these guys could write?

Well, I don't think Robert had written any

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

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songs before then, as far as I know. And at that point I was doing quite a bit of the lyrics as well. So, I'd say, "Fill in these couple of verses," and sort of wind him up a bit in the early days, and it worked, as we all know now. So, the bulk of the writing really was Robert and me, and then there were bits and pieces put in. But if it was something like a blues number, then we'd usually just make a four-way split on that.

Did you have a record contract or anything when you recorded the stuff for *Led Zeppelin I*?

No. It was financed from the very little money, I might add, that was left from my time with the Yardbirds.

So you really put everything on the line for this. Did you have some sleepless nights?

No, I was really confident about what we were doing.

How long did it take to record that first album?

The first album took about 30, 36 hours—in actual hours. Obviously, we didn't go in the studio and work for 36 hours. It was over a period. But when it was all added up it was that amount of time. I knew by the studio bill. But we had actually played these numbers live, because there were a few dates to fulfill from the Yardbirds, and we went over and fulfilled those and went in and recorded, and then of course we changed the name.

How much touring was involved to make that first album a success, 'cause you didn't really have any huge publicity machine or anything pushing you guys. It must have just been through your work. Yeah, we played dates over here. Looking back on it, I don't think people really knew what we were doing. It was a bit of a shock, really, 'cause it was so different. We went over to the states to support Vanilla Fudge on a tour, and that's when things started happening. Obviously, I'd been in the Yardbirds, and I guess people were really curious to see what was gonna be coming, and that was well received, but it was when we actually went to San Francisco that it really took off, 'cause we were supporting Country Joe and the Fish, and I think Taj Mahal was on as well. I mean, it was just like dynamite, and the whole word just started spreading everywhere across the states.

With only one album's worth of material, though, what sort of stage stuff were you doing at that point?

Well, I can't remember, really, how much of a set we had. Maybe an hour and a half; but we were stretching the numbers a lot. We were doing blues numbers, a varied sort of hodgepodge. So while you were doing this tour, you were also getting ready material for *Led*

Zeppelin II at the same time?

That's how it came to be, because, obviously, the first two years we were on the road, which is a hell of a long time, really, even though we had recording dates set aside where you had like a few days on the truck in England, for instance. It came to be that we were actually recording in America, and finally mixed the whole thing in New York, on the second album.

So you were just carrying around your master tape on the road?

Yeah.

That's wild. A lot of bands today are compared to *Led Zeppelin*. Was *Led Zeppelin* compared to anybody in those early days?

No, we just used to get knocked, to be honest with you. Not all the time, but a lot of the time. A lot of it went over their heads a bit as to what what we were trying to do, but nevertheless, the spirit was so strong within the band and what we were doing, that it was really infectious.

Was there an attitude you developed, when you were knocked by the press, like "Oh, yeah, well let's show them," or anything like that?

No, not really, because you could go and see a show, for instance, yourself, and read a review of it, and the review wouldn't be like anything that you had seen. It didn't relate to it at all. And this

still happens these days, I might add. So we didn't really bother. Right after we finished the last stint of touring and we had what was considered to be a break, Robert and I got together in this cottage in Wales and we just started on some acoustic numbers, a lot of which are on the third album.

A lot of people have called that 'the acoustic album'.

Well, the acoustic is featured pretty heavily on the first album. The nucleus of everything is there; it's just that it developed along that way.

Did you like that atmosphere of having that cottage to write in, as opposed to doing everything on the road? Was that a better system for you guys, or didn't it matter?

No, it's horses for courses, believe me. No, it was extremely conducive. There was no electricity there; it was a gas-lit place. The only electricity was in the batteries for the tape recorder. And the electricity in the numbers, I suppose.

It seems that the basis for a lot of the songs came from tapes that you had worked on yourself in home studios, and you'd bring them in and the other people sort of worked more spontaneously off of what you had brought.

It depends. Sometimes I'd have the complete song, complete running order of it, and that would stay the same as the original, except that obviously they'd add

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their own parts to them. And then other times it would just be riffs and things. It seems like you tried to avoid the trap of saying, "Okay, this is a familiar routine that worked, so let's stick with it." Absolutely. We went the total opposite way to that. That's why each album sounded different.

Is it true that you started guitar after hearing Elvis' "Baby, Let's Play House?"

Well, I was really seduced by rock 'n' roll at an early age, that's for sure. But that's one record where I listened to it and I thought, "Wait a minute, this is just an acoustic guitar, an electric guitar, a bass and a voice," and it just sounded so dynamic that, yeah, that's the point when I started to try and get this instrument that I had at home into some sort of shape. We had a guitar laying around the house. It had been given to us by somebody, and I don't even know who it was. It had been sittin' around for years. And of course there wasn't anybody who could really play in those days. I just fortunately happened to find someone who knew a few chords, and once I got the thing in tune and learned a few chords, I went on from there.

You actually got to meet 'the King' himself, once.

Absolutely. He was a fabulous chap. He was really nervous, but I suppose we were as nervous as he was, waiting for him to come in, and then he was sort of brought in. There were a few nervous silences, and then I think Bonzo broke the ice by saying to him, "What was that hot-rod that you drove in *Loving You*?" And then suddenly that was it. The ice was broken. It was great.

Do you feel that some of your albums were more instantly accessible to people, or did they all take a lot of listening to for people to get their character?

It's funny, because I remember doing a little survey at one point. People would say, "Oh, I really like the third album," or "I really like the second," and I would say, "What was the first album that you got?" And it would be the third or the second. It was really odd.

How did the forced inactivity of the band after Robert's accident affect what became the *Presence* album? Did it help you sit back and just spend more time on the project, or was it bad because it wasn't influenced by touring and all that kind of stuff?

Well, there wasn't anything that we could do, apart from lay all our frustrations down, especially his at that point, on the album. So it became very urgent in its own way. There's no acoustic tracks on that one at all. It was all electric. There's quite a lot said in those songs, too.

Do you think people tend to overlook the humorous side of Led Zeppelin and con-

centrate on what they think are the darker aspects? 'Cause it seems to me humor was a very big part of the gathering. Am I wrong in that?

Well, I mean if you've got something like "In My Time of Dying," for instance, that number is really intense all the way through. But you can tell at the end of it the humor of the band—it's the camaraderie, I suppose, that shows through at the end of that. There was humor in it, but there's no doubting the fact that there are numbers which sound ominous and were meant to, really.

Were there very many songs that never got played live?

Well, there were ones that weren't included in the set, but usually that was really a question of how long you could play for. By the time we got to the fourth album—well, let's say after the release of the second album—then we had those extra numbers to include; third album, those extra numbers, and the set kept growing. The problem was what to drop more than what to include, and we were playing at some points about three and a half hours. At least we had enough material to be able to chop and change our sets, anyway. But it just kept increasing like that.

Why did you choose to go to Stockholm for *In Through the Out Door*? That seems like a different environment from what you'd been recording in.

'Cause the studio was really good. ABBA, who were really massive at the time in Europe, had got a studio with up-to-the-moment technology in there, and virtually every effect that you could think imaginable at the time was there, duplicated so that you could use it for stereo. So we thought, "Yeah, we'll go and give it a shot."

That must have been interesting, 'cause John Paul was saying that a lot of songs actually came from playing around with the sound of something, whether it be the drums or a guitar thing, or that some things were inspired by actual sounds in studios. He mentioned one song where the drums were set up in the hallway and there was one microphone ten feet above it, another microphone on the next floor, and just the sound of that inspired some sounds he got on his melotron.

That was "When the Levee Breaks." It was done there. But we'd actually tried to record it before that. I think we'd had a couple of cracks at it in actual studios, and it just didn't have anything of what it needed. But once the drums had this full ambience in the hall, that was it. We just did it as we'd done it before, the whole routine of it, and it just sounded immediately right. But that's the point, as far as the drums went, I was always conscious right from the start, of getting the drums to sound like drums, because

Continued on Page 132

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G/B **C** **G7/D** **C**

G/B **C** **G7/D** **C**

Fsus2 **C** **Fsus2** **C**

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 C G/B Asus2 Am7 C G/B Asus2 Am7 C G/B
 Asus2 Asus2 \flat 6 Asus2 F5 G5
 C F5 G5 C F5 G5
 C F5 G5 C

*T = thumb. Tsl.

G/B C G7/D C

G/B C G7/D C

Fsus2 C Fsus2

G/B C G7/D C

C G/B Asus2 C G/B Asus2

C G/B Asus2 Asus2b6 Asus2 Asus2b6 Asus2

F5 G5 C F5 G5 C

F5 G5 C F5 G5 Asus2 Asus2b6

Asus2 Asus2b6 Asus2 Asus2b6 Asus2 F#sus2

Cadd2
Cadd4 G7/6 Cadd2
Cadd4 G7/6 C

poco rit

Dave Amato, GuitarsREO Speedwagon, Cher

B A C K L A S H

T H E R I P • T H E R A G E • T H E T O U C H



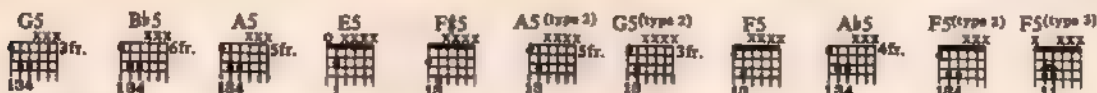
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WAR ENSEMBLE

As Recorded by Slayer

(From the album SEASONS IN THE ABYSS/Def American Records)

Words and Music by Tom Araya
and Jeff Hanneman



All gtrs. tune down 1/2 step

- ④ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Fast Rock ♩ = 220

Intro

Gtr. II G5 N.C. Bb5 A5 G5 N.C.

Riff A (Gtr. I)

(end Riff A) w/Riff A Bb5 A5 N.C. ⑫fr. sl.

w/Riff A (both gtrs.) N.C. Bb5 A5 N.C.

E5 G5 F#5 A5 G5 B5 Bb5 E5 C5 B5 Db5 C5 E5 Eb5

Rhy. Fig. 1 (both gtrs.) P.M. P.M. P.M. sl. P.M. P.M. P.M. sl.

E5 G5 F#5 A5 G5 B5 Bb5 E5 Db5 C5 D5 C#5 E5 Eb5 (end Rhy. Fig. 1)

P.M. P.M. P.M. sl. P.M. P.M. P.M. sl.

1st, 2nd Verses
N.C.



1. Prop - a - gan - da death - en - sem - ble, bur - i - al to be.
2. In - fil - tra - tion push re - serves, en - cir - cle the front lines.

Su -

Rhy. Fig. 2 (both gtrs.)

(end Rhy. Fig. 2)



w/Rhy. Fig. 2 (3 times)



Corpse rot - ting through the night in blood - laced mis - er - y.
preme art of strat - e - gy play - ing on the minds.



Scorched earth the pol - i - cy the rea - son for the siege.
Born - bard till sub - mis - sion take all to their graves.

The



pen - du - lum it shaves the blade. Straf - ing air blood raid.
In - di - ca - tion of tri - umph the num - bers that are dead.

w/Riff A (Gtr. I)

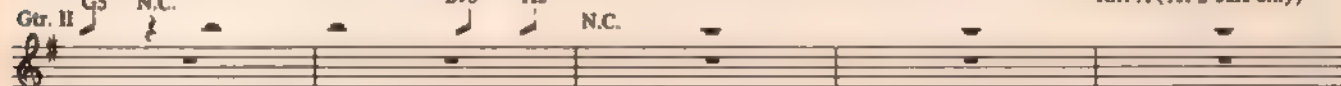
G5 N.C.

Bb5

A5

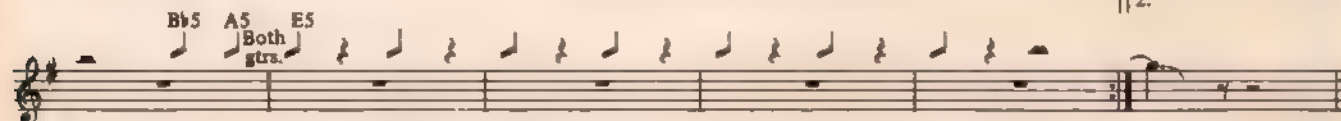
N.C.

Riff A (1st 2 bars only)



Bb5 A5 Both gtrs. E5

2.



Chorus

E5

G5

F#5

A#5

G5

B5

Bb5

E5



Sport the war!

Rhy. Fig. 3 (both gtrs.)



P.M.

P.M.

P.M.

sl.



sl.

F#5 Full trem. bar Full AS(type 2) G5(type 2) F5 F#5 AS(type 2) G5(type 2) E5

w/Rhy. Fig. 4 (1st 3 bars only) F#5 AS(type 2) G5(type 2) E5

(Gtrs. G5(type 2) I & II) F5 D.S. al Coda I

Coda I E5 Gtrs. I & II

Slower ♩ = 196 Bb5 AS Eb5 D5 F5 E5 Eb5 G5 AS Bb5 AS Eb5 D5 F5 E5 Eb5 G5 Bb5 Ab5

Bb5 AS Eb5 D5 F5 E5 Eb5 Bb5 Ab5 G5 Bb5 AS Eb5 D5 F5 E5 Eb5 F5

3rd, 4th Verses

Gtrs. I & II E5 P.M.

3. Be dead fiend from a bove when dark-ness falls.
 4. Re - gime pro - phet - ic age, old in its time.

G5 Bb5 Ab5 E5 P.M. Bb5 Ab5 G5 E5 P.M.

De - scend on - to my sights, your fall - en walls.
 Flow - ing be - ings run on through, deep in the rune.

F5(type 2) E5 P.M. G5 A5

Spear Can - head - ter break through the lines,
 of the web, To Coda II

Bb5 sl E5 P.M. G5 Bb5 Ab5 sl E5 P.M.

flanked all a round - scored. Sol - diers
 all bat - tles is our

Bb5 Ab5 G5 sl E5 F5(type 2) D.S. (no repeat) al Coda II

of at - tri - tion for - ward their ground.

Coda II

Bb5 Ab5 G5 E5 P.M. F5(type 2)

war crimes e - ra for - ev - er more!

Tempo I

Rhy. E5 Fig. 5 (end Rhy. Fig. 5)

w/Rhy. Fig. 5

War!

Gtr. IV

pick slide

Guitar solo II
w/Rhy. Fig. 5 (2 times)
E5

The first system of guitar notation consists of a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'H' (hammer-on) and 'P' (pull-off) markings. The bass staff contains a rhythmic line with eighth and sixteenth notes, also accented with 'H' and 'P' markings. The system is divided into two measures by a vertical bar line.

The second system of guitar notation is identical in structure to the first, featuring a treble staff with a melodic line and a bass staff with a rhythmic line, both accented with 'H' and 'P' markings. It is divided into two measures by a vertical bar line.

The third system of guitar notation is identical in structure to the first, featuring a treble staff with a melodic line and a bass staff with a rhythmic line, both accented with 'H' and 'P' markings. It is divided into two measures by a vertical bar line.

The fourth system of guitar notation is identical in structure to the first, featuring a treble staff with a melodic line and a bass staff with a rhythmic line, both accented with 'H' and 'P' markings. It is divided into two measures by a vertical bar line.

The fifth system of guitar notation is identical in structure to the first, featuring a treble staff with a melodic line and a bass staff with a rhythmic line, both accented with 'H' and 'P' markings. It is divided into two measures by a vertical bar line.

w/Rhy. Fig. 3

E5 G5 F#5 Ab5

The fifth system of guitar notation is identical in structure to the first, featuring a treble staff with a melodic line and a bass staff with a rhythmic line, both accented with 'H' and 'P' markings. It is divided into two measures by a vertical bar line.

[illegible]

w/Rhy. Fig. 1
E5 G5 F#5 Ab5 G5 B5 Bb5

8va

sl

13 16 15 15 15 13 15 15 13 13
14 14 14 14 14 14 14 14 14 13

sl

17 17 17 17 17 16 15 17 17 17 17 17 16 15 16 16 16 16 17 16 15 15 15 15 17 16

E5 8va- C5 B5 D#5 C5 loco E5 E#5 E5 G5 F#5 A#5
 16 16 16 16 16 13 12 10 10 10 10 10 10 12 10 10 12 15 13 12 14 (14) 12 12 15 12 15 12 15 12

[illegible]

5th Verse
w/Fill 1
E5

Prop - a - gan - da war - en - sem - ble, bur - i - al to be.

Rhy. Fig. 6 (Gtrs. I & II)

(end Rhy. Fig. 6)

P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.

w/Rhy. Fig. 6 (2 times)

Bones shin - ing by the night in blood - laced mis - er - y.

Cam - paign of e - lim - in - a - tion,

twist - ed psy - chol - o - gy. When vic - to - ry is to -

sur - vive and death is de - feat

Coda III (w/last bar of Rhy. Fig. 1)

w/Riff A (1st 2 bars only, 2 times)
N.C.

can kill!

N.C.

F5 E5

BASS LINE FOR WAR ENSEMBLE

As Recorded by Slayer
(From the album SEASONS IN THE ABYSS/Def American Records)

Tune down 1/2 step

④ = E♭ ② = D♭

③ = A♭ ① = G♭

Words and Music by Tom Araya
and Jeff Hanneman

Fast Rock ♩ = 220

Intro G5 N.C.

B♭5 A5 G5 N.C.

B♭5 A5 N.C.

sl.

N.C.

B♭5 A5 N.C.

E5 G5 F♯5 A♭5 G5 B5 B♭5 E5 C5 B5 D♭5 C5 E5 E♭5

E5 G5 F♯5 A♭5 G5 B5 B♭5 E5 D♭5 C5 D5 D♭5 E5 E♭5

1st, 2nd Verses
N.C.

1. Prop - a - gan - da death - en - sem - ble, (etc.)
2. In - fil - tra - tion push - re - serves, (etc.)

[1. G5 N.C. Bb5 A5 N.C.]

Bb5 A5 E5

Chorus
[2. E5 G5 F#5 Ab5 G5 E5]

Sport the war! (etc.)

G5 F#5 Ab5 G5 B5 Bb5 E5 3rd time substitute Bass Fill 1

Bass Fill 1

E5 G5 F#5 A#5 G5 B5 Bb5 E5 C5 B5 Db5 C5 E5 Eb5 *sl.*

E5 G5 F#5 A#5 G5 B5 Bb5 E5 Db5 C5 D5 Db5 E5 Eb5 *sl.*

*2nd time to Coda II;
3rd time to Coda III*

Guitar solo I
F#5 A5 G5 E5 F#5 A5 G5 F5 G5 F5

1. 2. 3. 4. D.S. al Coda I

Coda I

Slower ♩ = 196

E5 Bb5 A5 Eb5 D5 F5 E5 Eb5 G5 A5 Bb5

Bb5 A5 Eb5 D5 F5 E5 Eb5 G5 Bb5 A5 Bb5 A5 Eb5 D5 F5 E5 Eb5 Bb5 A5 G5

Bb5 A5 Eb5 D5 F5 E5 Eb5 F5

3rd, 4th Verses
E5 G5 A5

3. Be dead — fiend from a — bove_ (etc.)
4. Re — gime — pro — phet — ic age_ (etc.)

B♭5 E5 G5 B♭5 A♭5 E5 B♭5 A♭5

G5 E5 F5 E5 G5 A5

B♭5 E5 G5 B♭5 A♭5 E5

To Coda II D.S. (no repeat) at Coda II

Coda II Tempo 1 Play 4 times

Guitar solo II E5 Play 4 times E5 G5 F♯5 A♭5 G5 B5 B♭5

1. 2.

E5 G5 F#5 A#5 G5 B5 Bb5 E5 C5 B5 Db5 C5 E5 Eb5 *sl.*

E5 G5 F#5 A#5 G5 B5 Bb5 E5 Db5 C5 D5 Db5 E5 Eb5 *sl.*

5th Verse
E5 G5 F#5 F5

Prop - a - gan - da war - en - sem - ble, (etc)

E5 G5 F#5 F5 1.2. 3. D.S. al Coda III

Coda III

G5 N.C. Bb5 A5 N.C. Bb5 A5

E5 F5 E5

LOVE ME TWO TIMES

As Recorded by The Doors
(From the album STRANGE DAYS/Elektra Records)

Words and Music by The Doors

Moderate Rock ♩ = 138

Triplet feel (♩. ♩. ♩.)

Intro (Band tacet) N.C. (E7) (Bass enters) 2

(Drums enter) (Kybd. enters) Love me two time, - ba -

1st Verse N.C. (E7) by love me twice to-day Love me two time, -

A(7) N.C. (E7) girl, I'm goin' a-way Love me two time, - girl, -

D9/F#

one for to - mor - row, one just for to - day...

let ring

3

Full

1/2

3

sl

(a)

(a)

(a)

(a)

Chorus

C7 G D9 C7 B7 N.C (E7)

Love me two times, I'm goin' a - way...

3

3

(a)

Love me one time,

trill

trill

trill

trill

(i)

(i)

(i)

(i)

2nd Verse

N.C.(E7)

could not speak.

trill

trill

trill

trill

(i)

(i)

(i)

(i)

A(7) NC (E7)

Love me one time, — yeah, — my kness — got weak. —

D9/F#

Love me two time, — girl, — lasts me —

sl sl let ring H

1/2 P 3

C7 Chorus G D9 C7 B7

all through the — week. — Love me two times, — I'm goin' a - way

1/2 P 3

E7#9 G D9

Love me two times, —

sim. 3

*Upstrokes (accentuate top two notes of this chord).

C7 B7 N.C.(E7)

I'm goin' a - way. — Al - nght, — yeah! —

Kybd. solo
N.C.(E7)

2

2

A(7) N.C.(E7)

G D9/F# C7 B7 E7#9

V V V V V

V V V V V G D9 C7 B

sl sl

N.C.(E7)

2

3rd Verse
N.C.(E7)

Love me one time, — could not speak. —

A(7)

Love me one time, — ba - by, — yeah, — my knees — got

1/2

1/2

6

N.C.(E7)

weak. — Love me two times, girl, —

D9/F#

sl sl

H

sl sl

hasts me — all through the — week. —

C7

1/2 P 3 1/2 3

Chorus

G D9 C7 B N.C.(E7)

Love me two times, — I'm goin' a- way! — Love me two time, babe! —

4th Verse

N.C.(E7)

— Love me twice to-day! — Love me two time, babe, —

sl. sl. sl. (a)

A(7) N.C.(E7)

— 'cause I'm goin' a- way! — Love me two time, girl, —

Hsl. Hsl.

D9/F# D7 C7

one for to - mor - row, one just for to - day. —

Chorus G D9 C7 B E7#9

Love me two times, — I'm goin' a - way! —

G D9 C7 B E7#9

Love me two times, — I'm goin' a - way! —

G D9 C7 B E7#9

Love me two times, — I'm — goin' a - way! —

BASS LINE FOR LOVE ME TWO TIMES

As Recorded by The Doors
(From the album STRANGE DAYS/Elektra Records)

Words and Music by The Doors

Moderate Rock ♩ = 138

Intro

Triplet Feel (♩ - ♩ - ♩)

N.C.(E7)

1st Verse
N.C.(E7)

Love me two time, ba - by, (etc)

A(7)

N.C.(E7)

D9/F#

C7

Chorus
G D9 C7 B7 N.C.(E7)



Love me two times, I'm goin' a-way.

sim. Love me one time, — (etc.)

2nd Verse
N.C.(E7)

A(7)

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for guitar and includes a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system has a measure with a "N.C.(E7)" chord and a measure with a "D9/F#" chord. The second system has a measure with a "D9/F#" chord and a measure with a "D9/F#" chord. The bass line is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The bass line consists of a series of eighth notes and quarter notes. The guitar part is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part consists of a series of eighth notes and quarter notes. The score is written in a standard musical notation style.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes with a 'V' marking below them. The bottom staff is a bass clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes with a 'V' marking below them. The score includes a 'Chorus' section with a 'G' chord marking above the staff and a 'D9' chord marking above the staff. The score ends with a 'C7' chord marking above the staff and a 'B7' chord marking above the staff.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into four measures, each with a chord symbol above it: E7#9, D9, C7, and B7. The first measure contains a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The second measure contains a quarter note, followed by a quarter rest, and then a quarter note. The third measure contains a quarter note, followed by a quarter rest, and then a quarter note. The fourth measure contains a quarter note, followed by a quarter rest, and then a quarter note. The score is written in a style that is typical of a musical manuscript, with a focus on the melody and harmony.

N.C.(E7) Kybd. solo N.C.(E7)

A(7) N.C.(E7)

G D9/F# C7 B7 E7#9

G D9 C7 B N.C.(E7)

3rd Verse N.C.(E7) A(7)

N.C.(E7) D9/F#

sl.

sl.

Chorus
G D9

3 3

C7 3

3

sf

4th Verse
N.C.(E7)

C7 B7 N.C.(E7)

A(7)

N.C.(E7) D9/F#

3

Chorus
G D9 C7 B E7#9

3 3

G D9 C7 B E7#9

3 3

G D9 C7 B E7#9

3 3



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ROBBIE KRIEGER

THE DOORS



By anyone's approximation, 1967 was an incredibly creative year, one that best represents the heightening of rock music's influence on mass culture. It was a time of mind expansion, of questioning and discarding the old and searching for a new, more enlightened sensibility, and music was at the spearhead of this cultural revolution. The musical advances and innovations that took place within that one year are mind-boggling, and proved to change the future of rock and pop music altogether. The accent was on originality and stretching the boundaries of what rock 'n' roll could and should be. 1967 gave us the Beatles' masterpiece, *Sgt. Pepper's Lonely Hearts Club Band*, and debuts by Jimi Hendrix, the Grateful Dead, Buffalo Springfield, Captain Beefheart, and the Doors, one of LA's most unique bands, whose musical aspirations reflected the spirit of the times. In this month's column we'll take an in-depth look at the contributions of Robbie Krieger, the Doors guitarist and co-songwriter.

BY ANDY ALEDORT

GUITAR IN THE '90S

Robbie Krieger first picked up the guitar at age 16, after being inspired by a record he owned of Flamenco guitar. His subsequent study of classical guitar formed the basis for his playing on "Spanish Caravan," on which he quotes Albeniz' "Leyenda." A 1963 Chuck Berry concert inspired Robbie to begin playing electric guitar. During his time with the Doors, Robbie played without a pick, favoring Gibson SG's (Standards and Specials) played through Fender amps, often using Twin Reverbs. His most notable contribution to the band was composing "Light My Fire" (keyboardist Ray Manzarek wrote the intro), the band's first single, which reached number one in 1967. But Robbie's creativity, compositionally and improvisationally, figures greatly in the entire Doors catalogue.

Let's begin by illustrating two of the scales Robbie used most often for soloing, Pentatonic minor and the Blues scale. See Staff 1. Both scales are illustrated in the key of E and are shown in two positions. Robbie used these scales in this key on songs such as "Break on Through," "People Are Strange," "Love Me Two Times," "When the Music's Over," "Roadhouse Blues," and "Riders on the Storm," to name a few. At 0:18 of "Break on Through," Robbie plays a riff based on the E Blues scale, using a distorted tone and a touch of reverb. See Staff 2a. Robbie also uses this scale as the basis for his backing part on the verse section of "Roadhouse Blues." See 2b. A Krieger trademark is to include the major sixth within a pentatonic minor scale, as he does on "When the Music's Over" and "Riders on the Storm." At 0:45 of "When the Music's Over," Robbie takes a little solo featuring this device, adding C# to E Pentatonic minor, employing a clean tone. See 2c. For the "People Are Strange" solo, Robbie combines slow and fast phrases with big positional jumps. See 2d. One of Robbie's more aggressive solos is on the tune "Roadhouse Blues." He uses a fat, distorted tone, the solo is preceded by Jim Morrison's plea, "Do it, Robbie, do it!" The opening of this solo (1:40) is reminiscent of Johnny Winter. See 2e. Keep in mind that Robbie performed these solos without a pick, but achieved great clarity and evenness in his lines.

Another key used often in the Doors' music is A, with Robbie using A Pentatonic minor for soloing on tunes such as "Five to One," "L.A. Woman" and "Light My Fire." A Pentatonic minor is illustrated in Staff 3a. 3b illustrates A Dorian, the scale behind many of the lines on "Light My Fire." On the first eight bars of this solo, Robbie introduces a melodic theme that serves as a basis for improvi-

Staff 1
a) E Pentatonic minor
II III pos.

III pos.

1st octave -- 2nd octave

b) E Blues scale
II/III pos.

Staff 2
III pos.

a) a la "Back On Through" $\text{♩} = 184$
N C H H H P

b) a la "Roadhouse Blues"
 $\text{♩} = 126$
N C

c) a la "When The Music's Over"
 $\text{♩} = 96$
Em A Em A Em A

d) a la "People Are Strange" $\text{♩} = 120$
Triplet feel $\text{♩} = 120$
B

e) a la "Roadhouse Blues" $\text{♩} = 126$
N C (E7)

ROBBIE KRIEGER/THE DOORS

Full Full Full Full Full Full Full Full Full Full P etc

Full Full Full Full Full Full Full Full P etc

Staff 3
a) A Pentatonic minor b) A Dorian

c) a la "Light My Fire" ♩ = 126

Am Bm H P P Am Bm H P P Am Bm H P P Am Bm

Am Bm Am Bm Am Bm Am Bm Am Bm

d) a la "Five To One" ♩ = RR
N.C. (Am)
dpp

e) a la "Hello, I Love You" ♩ = 116
N.C.
(w. heavy distortion)

Staff 4
a) a la "People Are Strange" ♩ = 120
Triplet fast!
Em Am Em

b) a la "Love Her Madly" ♩ = 138
N.C. (B) D9/F#
let ring

Staff 5
a) a la "Waiting For The Sun" ♩ = 92
open D tuning
w/ slide

• ② = D ③ = A ④ = D ⑤ = F# ⑥ = A ⑦ = D
D

sation, utilizing the legato approach of hammer-ons and pull-offs. See Staff 3c. Notice also the nutty chromatic riff in bar 9, featuring legato sextuplets. The presence of the B^b really gives the line an unusual twist Robbie shifts to A Aeolian (A,B,C,D,E,F,G) in the latter part of the solo, creating a bit of a Spanish classical feel. This is definitely one of Robbie's best and most memorable solos, for the complete transcription, see GUITAR, Sept. '88 (Note: the edited version of the song that went to number one in '67 omitted most of Robbie's solo, while the full 7:05 version was only played on the more adventurous radio stations.) "Five to One," from *Waiting for the Sun*, is based on the classic blues lick from Robert Johnson's "Walking Blues." Robbie starts his solo way up the neck in XVII position, using A Pentatonic minor primarily, with references to A Dorian, by using the second, B, and the sixth, F[#]. See 3d. He achieved the thick, distorted sound with a Maestro fuzzbox, which at that time was comparable to the Fuzzface and Big Muff distortion pedals. Robbie also used this effect on "Hello, I Love You." The main lick is based on a combination of A Pentatonic and A Dorian. See 3e. The tone he used on this tune is so distorted that his guitar sounds more like a deranged synthesizer. Other tunes that feature massive fuzztone are "Spanish Caravan" and "When the Music's Over," which features two lead guitars (overdubbed) which are very distorted and play thoroughly atonal lines, utilizing b9's, b5's and b6's along with major 7ths and major 3rds. Robbie also used feedback and tremolo arm in this "spooky" solo section.

For many of the backing parts on Doors tunes, Robbie exploited his fingerpicking technique by creating arpeggiated patterns as the basis of his rhythm parts. He used this technique on the classic tunes, "Light My Fire," "Crystal Ship," "Strange Days" (with fast amp tremolo), "Alabama Song," "People Are Strange" and "Love Her Madly." For the verse section of "People Are Strange," Robbie arpeggiates all the chords in the Em-Am-Em-Am-Em-B/F#-Em progression, utilizing a very clean tone. See Staff 4a. On the "Love Her Madly" bridge, Robbie plays a unique arpeggiation of the D9/F# chord, which features alternating seconds, thirds and fourths on the high E string. See 4b. This same voicing appears in bar 9 of the verse section of "Love Me Two Times" (see transcription in this issue).

Another effective technique Robbie used less frequently was slide guitar, as on the tune "Waiting for the Sun." Here, he tunes his guitar to open D and moves

Continued on Page 126

AMP QUESTIONS

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573

by Alex Aguilar

Question: I'm trying to find a treble booster like the one used by Brian May of Queen. How can I get one?—Rich J. Pawl/Seaford, NY

Answer: Treble boosters were at one time very popular. Their popularity diminished in favor of more flexible graphic and parametric equalizers. A treble booster is in essence a high pass filter. This allows frequencies above a certain value to pass or be amplified, while attenuating the low-value frequencies. Originally, treble boosters were simple, single transistor units, such as the early Vox TB. As with most units of this type, the signal-to-noise ratio was extremely poor. If you find that an EQ of the kind described above doesn't fit your needs, you can have a treble booster made for you. A good filter with emphasis in the 2 to 4 KHz region should do fine. If you are technically inclined, a treble booster project, complete with schematic and parts list, is outlined in Craig Anderton's *Electronic Projects for Musicians*.

Question: My Twin Reverb doesn't have a presence control. What does this control do, and can I have one made to

order? J. Nunez/Bronx, NY

Answer: The presence control on a tube amp works in conjunction with the amplifier's output circuitry. Specifically, a portion of the output signal feeds back into the final driver stages. The presence control is then implemented to shape the high frequencies. This type of control provides subtle tonal coloration not available from treble controls. Originally, the Fender Bassman was the first guitar amplifier to have this feature. Today, it is common on most of the better amps. Your Twin Reverb can be modified to incorporate a presence control. This would really add flexibility to the amp, particularly when the amp is used in heavy distortion, since the control allows you to back off any edginess. In addition, the control has a pronounced effect on harmonics.

Question: What is an analog delay, and how does it differ from a digital delay? Which is better?—S. DiNardo/Oakland, CA

Answer: An analog delay is any device using mechanical, tape-loop or other methods to achieve the delay effect. The early Echoplex tape units were among the first devices to produce delay, using a tape-loop that actually recorded a portion of the live sound and played it back a short period of time later. Although not a delay in the classic

sense, spring-reverb units produce a delayed sound via electro-mechanical means. Another method of producing delay is the basis for most of the analog delay devices produced in recent times. This method involved taking the audio signal, amplifying it, and storing it in a series of capacitor resistance networks, and later retrieving the signal. The RC (resistor capacitor) networks each produced a time delay as the cap stored energy (or sound) and then discharged. This is known as the "bucket brigade" circuit, since the signal is passed from one RC network to the next before it reaches the output. This process, though fast, produces delay of several hundred milliseconds. Analog delays had the disadvantage of being inaccurate, noisy, and having high levels of distortion. But, many musicians still use them, since they do color the sound to some degree. A digital delay works by converting the audio signal into a binary numeric value. These binary numbers can be stored in memory chips and recalled at a later time. Since a digital signal has only two states, high or low (hence the name binary), the signals can be converted back to analog with great precision, clarity, and low distortion. This is the basis of digital sampling. With digital processing, the possibilities for multiple effects are almost endless.

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: Can you please print instructions for a grind and polish?—Mike Miller/Cooper City, FL

Answer: Before explaining how a grind and polish is done, a few words on what one is and does are in order. The main purpose of a "G&P" is to level the playing surfaces of the frets so they line up perfectly even under each string along the entire length of the fretboard when the guitar is in playing position and tuned to pitch. To see how level your frets are, sight down your guitar's neck towards a source point of light, like a bare light bulb, a few feet or more away. Wipe the frets and the fretboard clean before sighting down it to be sure you are looking at the real contour, and not at finger oil or dirt.

The closer the neck is aimed directly at the light, the more clearly you will see how evenly the fret-tops line up. By aiming the guitar higher or lower into the light, you will see different parts of the

board more or less clearly. By sighting down one string at a time, you may notice a gradual difference across the board from the low E string to the high. If any frets or groups of frets appear to be high or low, they probably are.

Before grinding any frets, a few precautions are in order. Cut thin cardboard to mask the surfaces of the top adjacent to the fretboard and tape them in place with ordinary masking tape. Cover or remove the neck pickup, if any, and cover any remaining pickups to keep out abrasives from later sanding. Wrap a strip of 80 grit sandpaper over a flat hardwood or metal sanding block about eight inches long. Be sure the paper stays tight and smooth over the block as you grind down all high fret areas. You may need to replace the paper a few times depending on how much fret metal you must remove. This operation will level the frets, leaving them flat and rough on top.

Use a triangular file to rough crown the frets, working along the sides of each fret until a tiny strip of roughly sanded flat remains along the center. Before you do any crowning, dull the corners of the file on sandpaper or on a grinding stone so that you don't leave ruts in the fretboard

along the side of the fret.

It is much easier to grind down a few high frets than it is to take all the frets down to the level of a few low ones. If the neck you're working on has some low frets, you may need to crown the frets several times between initial grindings before you get things leveled. String up the guitar and check for high or low fret areas and repeat the leveling and crowning as required. When the frets seem pretty level, switch to 120 grit sandpaper and then switch to 220 grit paper, and finish with 600 grit paper, lubricated with a tiny amount of water. After a careful and light crowning with the specially prepared triangular file, sand along the sides of each fret with 320 paper, followed by 600 grit sandpaper to remove the file marks. Clean the fretboard between the frets using 220 sandpaper wrapped tightly on a flexible flat strip of metal or wood (automotive feeler gauges work well). Finish the board and the frets simultaneously using grade 4/0 (0000) steel wool. Rub briskly along the frets and the board until all sanding marks have been eliminated. Wipe on a layer of Butcher's wax or any hard, high gloss paste wax, wait a few minutes till it dries dull, then buff it out into a shine. If the result looks blotchy, repeat one or two times until the wax is uniformly absorbed.

CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address)

GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present **GUITAR Nights**. Below is a list of the clubs where the music and the magazine meet this month, if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available *free* only on **GUITAR Night!**

THE BUTTON SOUTH—100 Ansin Blvd., Ft. Lauderdale, FL. The first Monday of each month.
ALROSA VILLA—5055 Sinclair Rd., Columbus, OH. See local listings.
THE RITZ—17580 Frazho Rd., Roseville, MI. See local listings.
THE OMNI—4799 Shattuck Ave., Oakland, CA. See local listings.
THE STONE—412 Broadway, San Francisco, CA. See local listings.
HAMMERJACKS—1101 S. Howard St., Baltimore, MD. See local listings.
LOST HORIZONS—Syracuse, NY. See local listings.

Kicking off its fifth year **SOUNDCHECK**—The Yamaha Rock Music Showcase is making its annual call to rockers nationwide. Any band that writes and performs its own music, has a minimum of two members and is not currently signed to a nationally-distributed record label, is encouraged to enter. Finalists will be flown to Hollywood for the September 6th Showcase Finals, before a live audience and a judging panel of industry professionals. The grand prize is \$10,000 in cash or Yamaha equipment, and an all-expense paid trip to Japan to represent the U.S. at Band Explosion '91, Yamaha's International Rock Music Festival. To enter, bands must submit a cassette recording of two original songs by June 30, 1991. 20 semi-finalists selected will be notified by July 30th, finalists will be notified by August 20, 1991. To receive an entry packet, call 1-800-451-ROCK.

Almost a year ago, I bought a used bass at a small music store. I looked at other basses, but none, in my opinion, comes close. But the only writing anywhere on the guitar is on the headstock, where it says "Vantage X-99." I haven't been able to find out anything on the Vantage company. Does anybody have any information?

Paula Gillis
 11 Fenimore Dr.
 Folsom, NJ 08094
 (609) 561-3285

Hey!!! Is somebody out there? Twenty-six-year old guitarist/songwriter with ten years of experience is desperately looking to form a band or just find someone to jam with in the Oklahoma City area. Main influences are Van Halen, Vai, Satriani, Page, Perry, etc.

Jerry Sutberry
 1617 Andover Ct.
 Oklahoma City, OK 73120
 (405) 843-8361

Guitarist available for rock band. Heavy chops, looks, equipment, attitude and sense of humor. Have made instructional video aired on public television, also sold in central Illinois music stores. Currently teaching over 50 students. Road/studio experience. Willing to relocate. Twenty-four years old. Promo pack available. Pure dedication a must.

Tom Hopwood
 14927 W. Brimfield/Jubilee Road
 Brimfield, IL 61517
 (309) 446-3127

Seamstress looking for S.F. Bay area bands to make stage clothing for. Interested? I'm semi-pro charging very reasonable hourly rates (plus fabric and accessories). I can use

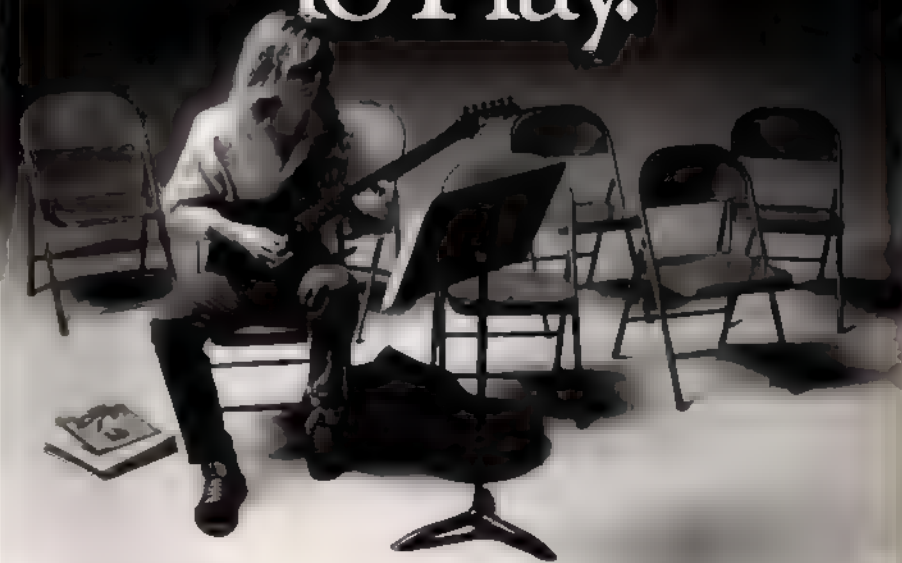
a few of my own ideas, or some of yours, or both. Only those *seriously* interested need reply. Thank you.

Leilani "Lani" F. Matthews
 509 Fairmount Avenue
 Oakland, CA 94611-5419
 (415) 658-3862 between 3-10 PM

New York-based band seeks bassist/vocalist for something new and different. Influences in hardcore and funk. Slapping and popping a must.

Sean Velazquez
 336 Fort Washington Ave.
 New York, NY 10033
 (212) 568-9062 or
 (212) 740-0206

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CALLBOARD

I took folk and classical guitar lessons briefly at ages 8 and 12. Being the very idealistic person that I am though, I soon gave up at that, because I wasn't already completely awesome. I'm 18 now, and after six years of struggling with my desire vs. logic, I've finally realized that there is nothing in this world that I want to do more than make music. So I've decided to give up my previously chosen career and fully dedicate myself to music. I want to do things right from now on—I have a lot of lost time to make up for—but I don't even know what to look for in a good guitar. I feel completely ignorant. I'd deeply appreciate any advice, please contact me.

J E Evans
P O Box 2332
Homer, AK 99603

Help! I am trying to locate an album: The GTO's on Bizarre Records, titled *Permanent Damage*, released in 1969. If you have a copy to sell, or know where I could possibly get one, please write me! Also, I'm looking for a magazine called "Star" from the early '70s, by the Peterson Publishing Company of L.A. They have been no help to me. Thank you, GUITAR magazine, for providing this service to your readers. It's just one of the reasons you will always be a leader!

Jane Chew
2429 Sable Dr
Kissimmee, FL 34744

This is to all the musicians who want to get out and play, but don't feel they have enough experience. Well, this is the opportunity you've been waiting for. This female guitarist and male bassist are looking for a young singer/lyricist, lead/rhythm guitarist, and a drummer to form a band. Male or female, it doesn't matter, as long as you have the talent and the dedication. We are influenced by everything, but our common denominator is heavy metal/hard rock. Come on, we know you're out there. Together we will, without a doubt, be the metal band of the future. We live and rehearse in N.Y.C. area. If you're interested, write to:

Karla W
SUNY Albany
State Quad
Box 1501
Albany, NY 12222

Hey all you rockers in Minneapolis! I want to contact as many people as I can about the Music Tech School. I've been accepted and want to know more about the bands that have been formed around the area. I'm from South Dakota and have been playing about four years. I'm 17 now, and about out of high school. Please!! Write me if possible. Thank you!! Oh! Hey, Bret Anderson, if you're reading this, please write me.

Larry Boeding
321 E Beebe
Chamberlain, SD 57325

I'm a talented singer/songwriter from upstate New York. I specialize in writing power-pop/rock and touching ballads, all with an extremely commercial feel. For various reasons I recently split with my partner, an excellent guitarist, capable of many styles and moods, switching easily from acoustic Beatles to a

whammy frenzy. I'm having a difficult time trying to fill his shoes. The perfect guy would write melodic, original material, work well writing and playing with people, be interested in studio work, and sing back-up. I love all popular music, and the idea of being "Top 40" excites me (I want to get signed!). What began as a recording project has developed rapidly. I see performing in the near future, but for now it's writing, rehearsing and studio work. I'm very serious, and ready to make this happen big. It would be great to hear from someone in the Capital District area, or someone moving here.

Rick Motto
One-C Salem Ct
Albany, NY 12203
(518) 438-0721

Intermediate level rhythm guitarist tired of sitting at home playing against records. Looking for lead guitarist, bass guitarist and drummer for occasional jamming sessions. Not interested in playing for money, just want to play with a band to grow as a rhythm guitarist and also have a good time. Interested in 50's, 60's, 70's & 80's rock 'n' roll music.

Gary Whitmore
5375 Kiscoe St
Cocoa, FL 32927
(407) 632-3585

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Kathy "Critic" Vyman
WOMEN AND ROCK
802 Linwood Ave
Bel Air, MD 21014

Eighteen-year-old guitarist looking for other female musicians in area to form rock/metal band. Serious inquiries only.

Donna
911 Barry St.
Oxford (Anniston), AL 36203

I met Shane Ellison of Fort Wayne, Indiana through Call Board in 1984, when he was just a guitarist-in-the-rough. I saw his complete dedication to becoming one of the best. He's a very talented young man now 23 years old. If you are in a band in need of a hot, original guitarist, you need Shane.

Vivian Reilly
3560 E. Pleasantbrook
Doraville, GA 30340
(404) 491-0043

Twenty-year-old experienced hard rock bassist looking for a professional, all-original band trying to get a record deal. Equipment is all top-notch. I am based in St. Louis, but will relocate for the right band. Influences are in Mötley Crüe, Mr. Big, Queensryche, and bands of that genre, but I want an original style, not a copycat band. I also write and collaborate well with others. I try to put on an exciting show and wear a wireless headset mike so I am not tied down to a mike stand.

Bands don't get signed without an excellent live show. Very serious offers only, please. If interested, please contact me and we'll exchange promos.

Jamie Stephens
5216 Fyler
St. Louis, MO 63139
(314) 832-2128

Chicago-based drummer looking for 'special' musicians to form an 'anti' band (ex. S.O.D.). Must be good players, but not worried about reputation. Should be creative, reliable, with big sense of weird humor.

Drew Kristoff
26133 N. Orchard Rd
Barrington, IL 60010

I am 18 years old. I play lead and rhythm guitar on a Squire Stratocaster. I've been playing for seven years. Main influences are Steve Vai, Randy Rhoads, Jimi Hendrix, and Mick Mars. I've also been playing bass for four years, and drums for thirteen years. I do not have a drum set yet but I plan on getting one in the next three months. I just came from Oklahoma. Looking to form or join a band. I also write originals. Already have a few done. Lead, rhythm, and vocals. Please, please respond.

Tony Zamitalo
2511 W. Michigan
Milwaukee, WI 53233
(414) 344-5742

GUITAR IN THE '90S

Continued from Page 123

between arpeggiated triads, following the E1-F-G progression, adding little solo fills. See Staff 5. The "solo" lines basically come out of a D major triad (D,F#,A), with the passing tones found a half step below these notes. Also check out the wild slide sounds Robbie creates between 2:53 and 3:09. Another example of slide effects is on the classic track, "L.A. Woman," which begins with slide guitar simulating the sound of a revving-up car.

Other great examples of Robbie's playing are: the A major to A pentatonic major solo on "L.A. Woman," the "Riders on the Storm" solo, and his entire approach on "The End," on which he tuned both E strings down a whole step to D and plays beautiful modal lines around D major, along with strumming the strings behind the tailpiece. Other classics include "Twentieth Century Fox," "Not to Touch the Earth," "The Unknown Soldier," "Soul Kitchen" and "Touch Me." You can also hear some of Robbie's best playing on 1970's *Absolutely Live*. Robbie Krieger created a unique and highly individual guitar voice in the Doors, and that sense of individuality continues to inspire guitarists today. ♪

CORRECTION: In my April '91 column on Billy Gibbons, the Johnny Winter song alluded to in Staff 4 is "Funky Music."

COMING OF AGE/DAMN YANKEES

by Eric Mangum

Ted Nugent and Tommy Shaw have brought back an older, 70's guitar sound to the '90s with Damn Yankees' self-titled album. Ted Nugent's using Paul Reed Smith guitars, Tommy Shaw plays Hamer guitars, and has Mesa/Boogie power amps, a Digitech DSP-256 and IPS-33B in his rack.

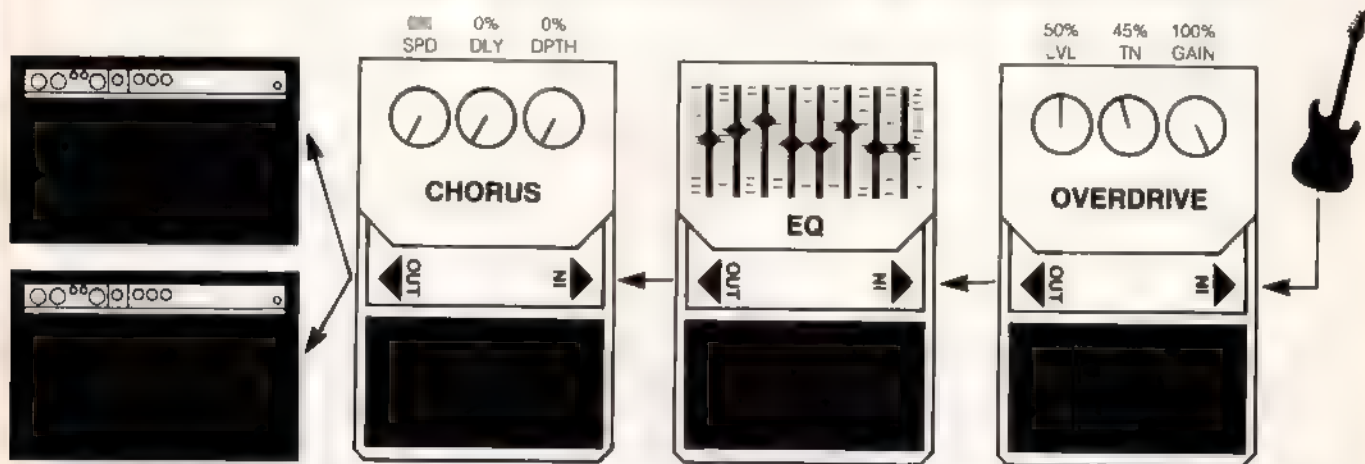
"Coming of Age" starts out with Tommy "chicken pickin'" a semi-clean

sound, then Ted comes in with his standard power crunch.

The guitar sound is easy to reproduce, and for this song there isn't much effect. Start with an overdrive distortion, EQ, and a chorus for stereo separation. The EQ is for the lead tone. Set the distortion's gain at full and the tone for a bright, but not harsh, sound. The EQ gives the solo some punch and a little

help on the upper mids for harmonics. The stereo chorus might look a little funny with everything off, but it's just there for ambience. If you are not running in stereo, leave the chorus out.

At the beginning of the tune, turn your guitar volume control down so the distortion is weak, but you still have enough level to be heard. Crank it to full when the band comes in. If you're the only guitar player, turn the volume up when the singing starts. A humbucker in the bridge gets the sound for the whole song. →



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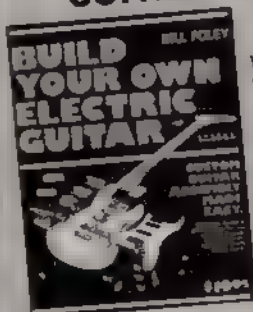
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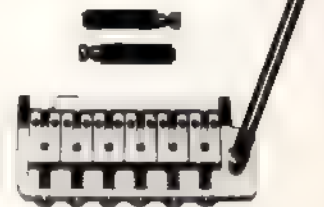
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Continued from Poster

finish. But on "Dead Skin Mask" we traded back and forth. That's the way the song was written. To me, that's why we have two guitars.

JEFF: It's great to get that competition going.

Do you feel more competition live than in the studio?

BOTH: No.

When you say you've written a song,

time in the studio because it's really stressful, and no one wants to be there. It's a pain in the ass. It's a waste of money, too. We know what we want to do before we go into the studio, so we don't waste that money.

What's the recording method?

KERRY: We record everything live, but the only thing we're looking for out of that is the drum tracks. We could play live. We just don't take time to get the

KERRY: I rehearsed with them. They were stupid and I knew it. Then I heard Jeff playing. He was playing the exact same things I wanted to play.

JEFF: We both had the same idea for a heavy band, but we were both young.

KERRY: Seniors in high school. We got together and started rehearsing with Dave. I knew Tom from a previous band. I had to talk him into singing, believe it or not. We did covers of Priest, Maiden, Deep Purple. We tried to be abstract. We picked songs that the normal person wouldn't know was from that band, plus the hits.

What were some of your early favorite songs?

KERRY: We had a few good ones. "Highway Star" stayed around longest. But that's been played into the ground by so many bands.

JEFF: Not our version. We played one AC/DC song. It had a neat bass part.

KERRY: The corny bass part.

How long were you together before you started writing?

KERRY: Less than a year.

JEFF: I started writing right away. I wrote what I thought people wanted to hear. But I didn't care about them that much. I was into the heavy Iron Maiden stuff and also into punk rock. I kind of filtered that into the band. That's how we got the speed. After that, we just took off. To me, the real direction of the band came when we played all this new material at the Troubadour. People were pissed. There weren't many people there anyway, but they wanted to hear accessible stuff. From then on I knew what I wanted to write.

Were your parents supportive?

JEFF: Not really. It sounds cliché, but I always knew I'd be a star. That's what I told my parents when they wanted me to keep my grades up.

KERRY: We all got that. Mine kept telling me to give it up. Even after our second album, we didn't have any money, so everyone told us that we weren't ever going anywhere. Now I'm up on my parents. I have the Corvettes that my dad always wanted. Of course, with all my toys I'm broke again.

Tell me about your equipment.

KERRY: We're in transition now. I was endorsed by B.C. Rich for years, a year or two before the other guys. When they sold the company, I wasn't pleased with their new guitars, so I went over to ESP. Jeff got ESPs at the same time. We're getting new backline stuff too, but right now we're still using Marshalls. The only things we're using that achieve our sound are Marshalls and a graphic equalizer. That's the Slayer sound. We're looking into VHT power amps, Bogner rack-mount tube preamps and a Bob Bradshaw switching system. The speakers will still be Marshalls. We're

KERRY

I get sidetracked real easy. If

I sat and applied myself like

Jeff, we'd both be smoking.

But playing guitar is like

cramming for a final exam.

does that include the solo?

KERRY: Not for me, and I don't think for Jeff. We have all the rhythms. The solo gets done later. But we don't do demos unless Jeff comes up with a four-track to help teach Tom and the drummer, Dave Lombardo. We know who's going to do everything and pretty close to what it will be long before we go into the studio. This time I made up 90% of my solos before going to the studio. I came up with two or three spontaneous solos in the studio. The lessons really helped with that, because before I couldn't duplicate my playing, especially the solos.

Are you pretty consistent, Jeff?

JEFF: I'm 50-50. I have solos that I know and solos that I come up with at the moment. When I go back to play them again, I never try to learn them. I just stick with the basics of the solo, and then my live version is whatever I feel like at the time. It's the same idea, but it's not note-for-note. Our fans don't really expect that.

KERRY: You're completely free doing this kind of music.

Where's your best playing on the album?

KERRY: "War Ensemble." I like the way it felt together with the rhythm behind it. It has a nice build up. It's a controlled tapping thing in the first part, then the riff jumps in and it takes off.

JEFF: My favorite solo is on "Spirit in Black."

KERRY: I like that one, too.

JEFF: I like the mood. The solo is really heavy, but it has a lot of parts that are meiodic.

How long did it take to record?

KERRY: We were recorded and mixed in five weeks. Four weeks of recording and six days of mixing.

JEFF: We're known for that.

KERRY: It's a waste to spend a lot of

guitar sounds at that point. Later we'll come in and do the guitars with the sound we like. Tom will do the bass. Then we'll do leads. We'll trade off doing leads and vocals because Tom gets tired singing. When he gets tired, one of us will pop in and do a lead or two, then Tom will sing some more. We recorded our leads sitting in the control room.

JEFF: That way we hear our playing on the monitors. It's so much better than listening to headphones.

What was the hardest thing to record?

JEFF: That has nothing to do with guitars. I'd say drums are the hardest to get just the way we want them.

KERRY: You have to put it in perspective, and realize that Jeff and I wrote the songs, so we know what the guitars should do and how to make that happen. If I wrote a riff and for some reason I'm not doing it right that day, I'll have Jeff get in there and play it.

JEFF: There's no ego problem with that. The bass was really hard, too, because Tom had to learn the songs. The engineer was teaching him because we weren't there. The bass was pretty hard because of the way Tom's brain works. We'd gladly do the bass, but he wants to play it himself.

There is a lot of talk that you guys hate each other. What's the story?

KERRY: We've been friends forever. If you take four mature men and put them in a brotherly situation for six to eight months, there will be conflicts. They'll be gone in a couple of days.

JEFF: It's a family thing. We blow up at each other, but we don't hold a grudge.

How did the band get together?

KERRY: I went to an audition with a really lame band. I don't know what Jeff was doing there.

JEFF: I worked in the same building.

getting an Eventide in, too

JEFF: It will take us a while to get used to the new setup, but we'll work it out. Give me details on the guitars.

KERRY: I have tons of V's. I started out with Warlocks. They were different, and I really liked the body style. Then I talked B.C. Rich into making a V, which was neat, because they didn't make them. It has a Megadrive lead pickup. The rhythm pickup is stock. I would assume it's a Superdistortion or PAF. It has the volume pad, the preamp switch. It has a coil-splitter for each pickup, and an out-of-phase for each of them. It has tone control. I yanked the bass on all my B.C. Rich's with preamps. That gives me just about the original quality of the sound. In the new ESPs, I went with EMGs, because I was anticipating using those with our new backline equipment. Then I wouldn't use the guitar preamp. I got the EMGs anticipating using the new Bogner stuff, which is footswitchable. It just has volume, pickup selector and tone. I have Kahler tremos. We endorse them, because I like them a lot more than Floyds. If you learn to play on a Kahler, you don't play Floyd. If you learn on a Floyd, you don't play Kahler. My ESPs are also V's. I had an Explorer made, but I don't think it'll be a stage guitar.

JEFF: I have a ton of guitars. I started with a Les Paul custom with a Bill Law-

rence pickup and a Kahler. Then I switched and started using Bitches. I went from stock to full active electronics. Now I just use Strat bodies with EMGs. I like the Jackson preamp with the knob instead of the switch.

Do you put each other's guitar into your stage monitor?

JEFF: Not any more.

KERRY: We used to put both guitars in the backline on both sides. But then I started sucking for a while, and Jeff didn't want to hear me. We never switched back since.

JEFF: Plus, you play so loud onstage, I can hear you anyway. I like to hear everything onstage.

KERRY: All I need to hear is the snare.

JEFF: I go by the kick to keep the rhythm. KERRY: You walk from his part of the stage to mine, it's a completely different sound. You don't listen to the bass?

BOTH: No.

People call your music 'thrash' or 'slash.' What do you call it?

JEFF: It's very hard rock—punkish. Punk is more laid back. We know what we're going to do onstage. Half the time a punk band will start with one song and go off into something else. We know definitely what we're playing, so it's not really a punk thing, but it has the punk speed and attitude.

If everyone hated what you played at the

Troubadour, how did you know you could make a go of your music?

KERRY: It didn't matter, because we liked it.

JEFF: We were having fun.

KERRY: We believed in it, so people believed in us.

JEFF: We didn't have to change, because we got people to come around to like what we were doing.

How long did that take?

KERRY: It's still happening. We had a record out at the end of 1983, so that was two years after we got together. We were unique, abstract and different. That's why we succeeded. We did a song on *Metal Massacre*. Before we recorded one song we got offered our record deal.

Did you have a record deal before you had a following on the street?

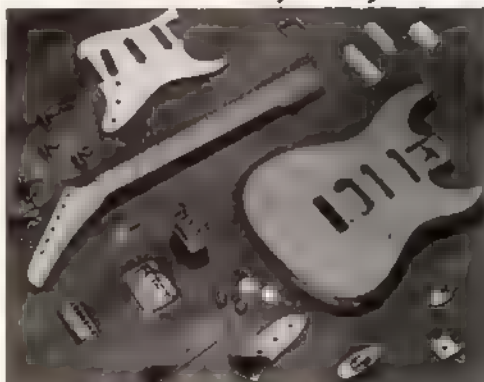
KERRY: We were probably drawing 50 to 100 people to a show. But we were all reputation back then. That's how we got the record deal.

Do you know who your audience is?

JEFF: They're frustrated middle-class teenagers. They see a definite release in the music. They're not really problem kids. When we see them, they seem like a problem because they're acting so crazy. But I think they're just normal kids.

KERRY: They just love the music. The Slayer fan is a fanatic, not just a fan.

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WHEN CALLING IN

Continued from Page 88

during the time that I had spent prior to the Yardbirds doing studio work, I'd been on so many sessions where drummers had played really well. And the rhythm section, which is the bass and the drums, two guitars, were always stationed by the drum kit, you see, and you could hear the drums sounding really good. And then go in the control box to hear the playback—that's if they let you in—and they'd just sound like cardboard boxes. So that was one thing I was really, really sure about; the drums had to breathe. Instead of being stuck in a little booth, they'd have to breathe to get all the harmonics from them. And that initial idea just kept increasing. We'd try the drums in any area that made them sound really full. Of course this hallway was ideal.

Were there any other innovations you can think of that you came up with in the studio? Yeah loads. Backwards echo was one that I invented at the time. And then the engineer said it couldn't be done. Well I knew it could be done, because I'd actually suggested it before, on a Yardbirds track. I don't think it even came out. The producer at the time put this brass on it, and it sounded shocking. It was awful. And I said, "Why don't you try this idea?" and it was backwards echo. Reversing the tape, recording the

echo and then putting it 'round the right way again so that the echo would precede the signal. The engineer, Glynn Johns, said, "This won't work, it's impossible." I said, "Will you do what I'm telling you to do? Just do it." And, of course, when we put the tape 'round the right way again and played it back, he was grudgingly moving the fader up and you could hear this fantastic sound. It was only really employed on that album, on the end of "You Shook Me." But he was really grudging about it and didn't like the idea at all. He managed to employ it later on a Stones album, I might add. But I used this backwards echo technique on a lot of stuff. And so were lots of things, like phasing, and the combination of them is the important thing.

Makes it seem sort of like cheating now, I guess, with all the boxes where you're just pushing buttons and all these things happen.

That's right, but I think we probably had a lot to do with that, because of these ambient drum sounds, for instance. People didn't want to have to go around through thousands of different rooms and halls and train stations to check it out. It's much easier to have it in a little box. It makes it easier for all of us, too. Robert says that in spite of his lyrics and melodies, that yours was really the main

role in Led Zeppelin. How do you feel about a statement like that coming from another band member?

Well, I guess it's true, because I was the one organizing it and writing a huge percentage of the initial tracks. But even in saying I was the driving force, obviously, you only have to listen to what everyone else did to see that their contributions were incredible.

What was it about Indian music that appealed to you as a source?

The science behind it, I guess. It became so complicated that I had to give up on it eventually, but the system of bending notes and the intervals between the semi-tone, and then the timing of the ragas. This was where I first came across all these things being in sevens and nines and elevens. I did a lot of work on that.

What would be a good example for people to hear an Indian influence?

I guess "Black Mountain Side." I call that my CIA—Celtic roots, Indian and Arabic. "Page's CIA." But that's like the fusion of all those different things. I could relate first movement of a raga—I could see lots of parallels of blues to that, the bending notes and the amount of intervals that they could bend and everything.

Were those things commonplace on the radio or did you have to go searching for them?

You could get them on the radio. For instance, France has got a big population there, and you could pick it up if you had a reasonable radio.

Why do you think so many people seem to be ignorant of the role of acoustic music with Led Zeppelin?

I don't know. It depends on how familiar they are with the band and with the actual albums. Obviously, the songs which are heavy riff-based are the ones which we're the most known for along with, of course, "Stairway to Heaven," which starts on acoustics, so there we are. I was wondering if there was a song where you felt Robert had come into his own? You said when he started out, he was just kind of filling in. But was there a place where you felt like, "Okay, you've got the ball now?"

Well, I'm pleased you've asked that, because it was on the second album: we had a number which was untitled at the time, but later became "Thank You." As I said, at that point I'd been putting in lyrics as well, and he said, "Can I have a crack at this one on my own?" I said, "Sure thing," and that one he wrote all the lyrics to on his own. Of course, once we got to "Stairway" that was it. He was in full flight. Not that he hadn't been in full flight before, but that was it. Was that a relief for you, that you felt you could just leave the lyrics to him?

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him to write more and more, so it's obvious that I wanted him to do the lyrics, really. Was the lack of putting out singles more of a business decision or was that something that the band wanted so that people would concentrate more on the album itself?

We never really went in for writing singles as such, and getting entrapped in that whole situation. And that's a fortunate thing really, 'cause therefore that gave you the scope to make every album different without having to think, "What's the next single?" But, there were some promotional singles released basically for areas in the states where they only have, for instance, an AM station, and it just made people aware that the band had a new album out.

I think everyone understands that there really can't be a Led Zeppelin without all four of the original members, but is there any possibility of collaborations between either you and Robert or you and John Paul or anything like that?


Well, we've collaborated in the past. I played on John Paul Jones' filmtrack, *Scream for Help*. And I played on a couple things of Robert's on *The Honeydrippers*, and on "Heaven Knows" and "Tall Cool One," and he sang on my albums, so, we've collaborated. And what's Jimmy Page doing in 1991, or '92?

What he was doing just prior to this whole project is getting his material together for an album. I've got about two-thirds of that done now.

Is this gonna be like *The Outrider* project, as far as material and personnel?

No, as far as the material, it's totally different. This is gonna be far more accessible. There'll be a good four tracks on it which will hold up for radio play, and then the rest of it I can play around and be more experimental. But I'm quite pleased with the way it's gone so far. *The Outrider* was made up in the studio, which was a bit foolhardy, really, but there we are taking risks. This time it'll be a calculated risk.

What do you think it is about the Zeppelin music that makes it so timeless? Zeppelin hasn't gotten 'muzaked' like a lot of people. It still seems current, and there's kids growing up on it now. Have you ever been able to pin-point why that's so?

I get asked this question a lot. How do you put new light on that one? Obviously, it just hits people in a particular spot. I guess, and it's the right one. The most rewarding part of it for me, talking about it now, is the fact of having been part of music like that, which has stood up to the test of time. Every musician hopes that their music will hold up, and that, along with having been part of a fabulous band in the bargain, is wonderful. 



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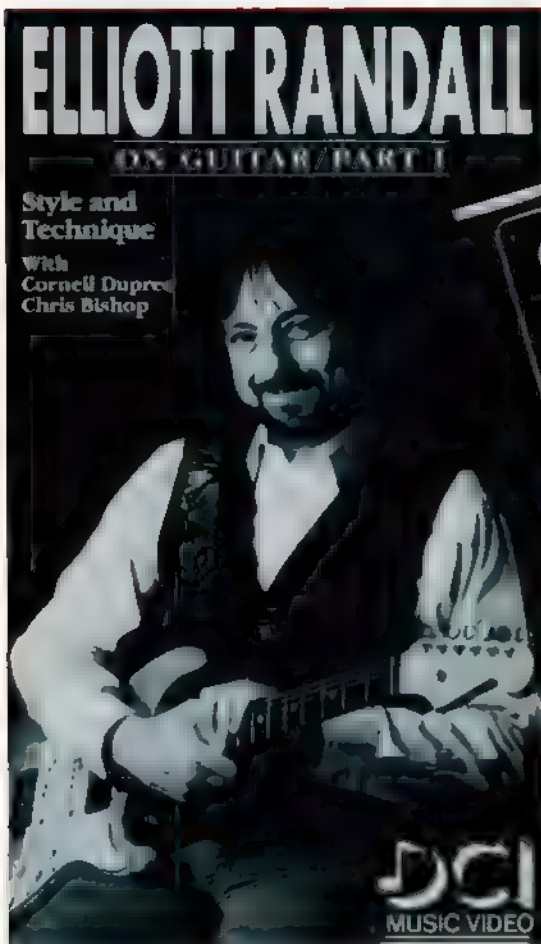
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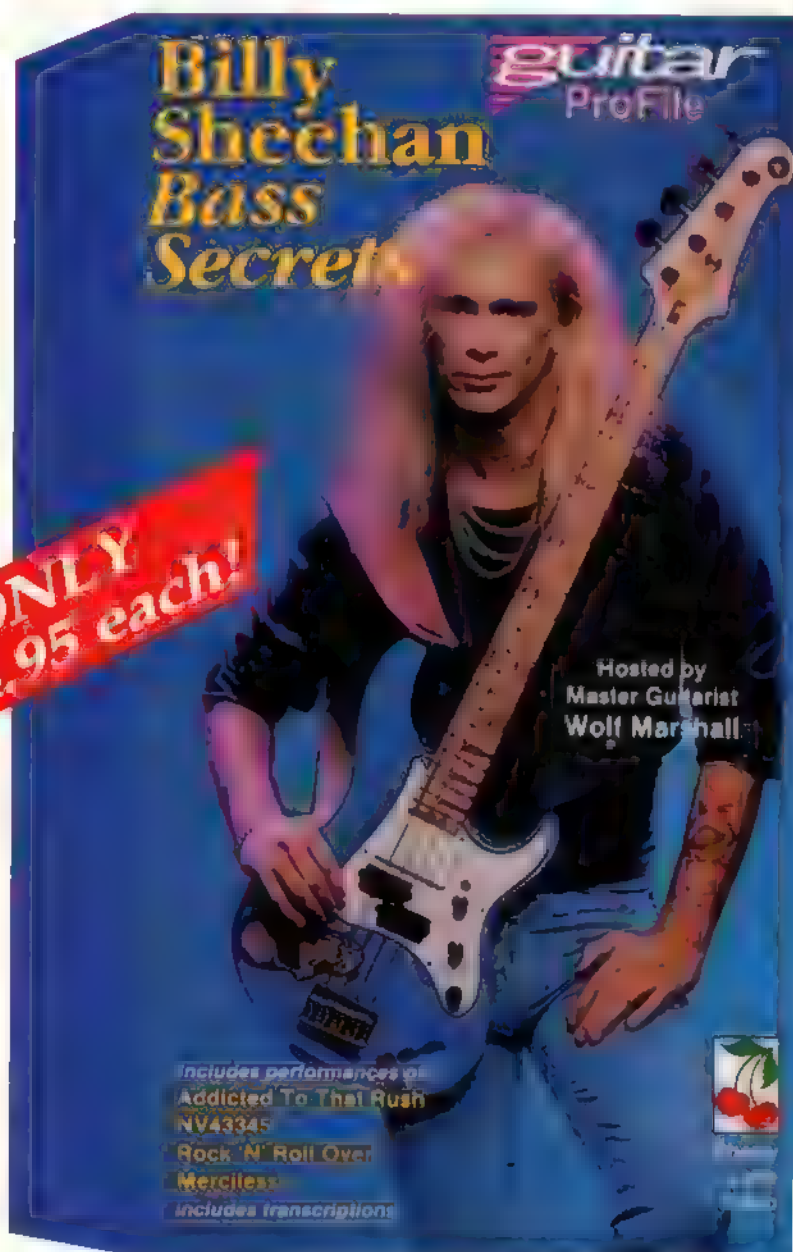
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★ CHOICE OF THE MONTH



IN THIS LIFE

Mordred ■ Noise International

PERFORMANCE Funkily thrashing, HOT SPOTS "In This Life," "High Potency" and "A Beginning/Falling Away", BOTTOM LINE Mightily extending the musical melting pot

Mordred brings together a host of wide-ranging, stylish elements on its second album, *In This Life*, creating a Gothic funk-thrash that pushes the melting pot trend in rock further toward the edge. The album's music is far from the very heavy metal Mordred initially created. The band has transformed itself into a precision martial arts master of funk and thrash moves, with only Art Liboon's very active bass an original Mordred part. The new sound comes replete with Scott Holderby's arch, punkish vocals, James Brown-in-hell rhythm slashing, a lubricating dose of turntable noise, and first-round knock-out lead playing from two guitarists whose style, technique and attitude deserve immediate attention. Amidst the trash guitar textures and manic but liquid funkish beats, Danny White and Jim Sanguinetti create consistently stunning leads that root around deep inside Mordred's tunes. The leads continually combine speed, substance, emotion and melodicism without ever overpowering the band's neo-gnarly intent or show-boating. And White and Sanguinetti aren't the only reasons to search Mordred out, which makes the total impact of *In This Life* all the more concussive and vital.



NEW WAVE OF BRITISH HEAVY METAL '79 REVISITED

Various Artists ■ Metal Blade

PERFORMANCE: Freewheeling, HOT SPOTS. Many, including Sweet Savage, Iron Maiden, Hollow Ground, Jaguar, Venom, Trespass and Holocaust, BOTTOM LINE. A metal

snacker's delight of bands known and unknown.

Metallica drummer Lars Ulrich got together with Geoff Barton of British metal magazine *KERRANG!* to compile this look back at a mostly forgotten period in heavy metal music. The result is a nonstop, freewheeling extravaganza of metal from pre-pubescent thrash to Gothic atrocity, performed by bands whose biggest asset was an unabashed love for loud, crashing drums and guitars. The period covered, Fall 1979 to Fall 1981, produced music by a host of English bands that went largely unnoticed stateside, except by die-hard bangers like Ulrich. Only the desperate were aware of bands like the anti-anti Venom, or the hook-mashing Hollow Ground, but *NWOBHM* allows us a glimpse of that once vital but hidden scene. The 24-cut set (30 on CD) provides early takes on the careers of players like Vivian Campbell and Janick Gers, and bands like Def Leppard and Iron Maiden. The latter's previously unreleased version of "Sanctuary" is an expected highlight, but there are many unanticipated thrills, too, from the pure romping energy of Raven to the extended melody and twin-guitar glory of Trespass. No frills, no fancy recordings, but pure metal life from the past of a music finally getting due respect.



A LITTLE AIN'T ENOUGH

David Lee Roth ■ Warner Bros.

PERFORMANCE Expectedly beefy; HOT SPOTS "Tell the Truth," "The Dogtown Shuffle" and "Hammerhead Shark", BOTTOM LINE Same old Dave, cool new multiple-personality band

David Lee Roth may never have had an original musical idea in his life, but the sheer extravagance of his big, greasy personality has always made his music entertaining. *A Little Ain't Enough*, Roth's fourth solo record, and first in three years, is full of the singer's sleazy charm, body-moving rock muscle, and enough Van Halen and Aerosmith licks to pass him off as a Vegas impressionist. It works, though, because his new band is graced by two distinctive guitarists, in the modern speed-finesse artistry of Jason Becker and the established centrist stylings of Steve Hunter. The album's beginning is dominated by energetic but dull hard rock until Hunter's songwriting influence takes over, beginning with the suave, jazzy groove of "Tell the Truth," complete with stunning lead fills. Suddenly the record springs to life. "Baby's on Fire" is a hoary funk fuss, while "Sensible Shoes" is a rattling country blues stroll exuding Roth's show-biz style. The al-

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burn ends with the Hunter-devised mood of "The Dogtown Shuffle" and two Becker tunes that are juicy hunks of boogie, on which the guitarist gets to go nuts. With its cool two-man tack, the album becomes a guitar feast that almost overwhelms Ninja Dave's ego.



BACK FROM RIO
Roger McGuinn ■ Arista

PERFORMANCE. Steadfastly ringing; **HOT SPOTS.** "Someone to Love," "The Time Has Come" and "You Bowed Down"; **BOTTOM LINE** The return of a one-of-a-kind guitar sound.

Yes, he's back. Amidst an onslaught of Byrds nostalgia surrounding the release of a fine four-CD retrospective (Columbia) and the band's induction into the hologram that is the Rock 'n' Roll Hall of Fame, big Byrd Roger McGuinn has made his first solo album in a decade. Returning with him is one of the most unique sounds in rock, McGuinn's ringing 12-string Rickenbacker guitar and strain-

ing, twangy vocals. *Back From Rio* sparkles like a tinsel tree, lit up by chiming guitars and rich vocal arrangements that both recall the classic Byrds sound and add a fresh chapter to McGuinn's career as troubadour. He's strongly supported by tight, popping band work and several songs from rockers he's influenced, like Tom Petty and Jules Shear. Whether as a part of a shower of guitars on Elvis Costello's "Suddenly Blue" or in an intentionally fumbling solo tribute to "Eight Miles High" on the silly but rocking "Car Phone," the ringing overtones of McGuinn's rhythm guitar still gush with a vital spirit and life that is utterly distinctive through this umpteenth comeback. No doubt he'd make a great Wilbury, too.



WITHIN THE VEIL
Fear of God ■ Warner Bros.

PERFORMANCE. Disturbing and nightmarish; **HOT SPOTS:** "Betrayed," "Drift" and

"White Door"; **BOTTOM LINE** A debut of mesmerizing griminess.

Fear of God is scary. Death, dire predictions and demonic guitar have become the order of the day in many metal circles, but Fear of God has given its grim, disturbing music a chilling, poetic feel unlike any other. The nightmarish sweep of *Within the Veil* is led by dramatic vocalist Dawn Crosby and the herculean guitar of Michael Carliano. Crosby's brutally elegant lyrics of betrayal and desolation are sung in an electrifying manner that blends emotional catharsis with surreal calm, bringing to mind the likes of Patti Smith, Exene Cervenka and Siouxsie Sioux. Carliano's songs are built upon ghostly, expansive arrangements filled with intricate thrash-edged guitar parts that intensify the dreamlike atmosphere of Crosby's words. Within this density Carliano also displays cutting solo nerve, ripping off fat, contorted solos that are both an aural relief from Crosby's afflictions and a knife in her side. Nowhere is the band's grimly hypnotic approach more convincing than on the record's final two cuts, the poetic cloud of "White Door" and the explosive future rush of "Drift." The combination of Carliano's expressive guitar parts and Crosby's bleak, black singing makes you wonder whether Concrete Blonde took a wrong turn into hell.

VOL. 3

Traveling Wilburys ■ Wilbury/Warner Bros.

PERFORMANCE Chummy like brothers; **HOT SPOTS.** "She's My Baby," "New Blue Moon" and "Where Were You Last Night?";



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"When Love Comes To Town" / "Spanish Fly" / "You Know What I Mean" / "Be All, End All" / Jessica / Jeff Beck—poster
- ☐ **906 JUN. 89 Jake E. Lee cover—**
"One" / "Confidence Man" / "Here Comes The Sun" / "High Wire" / "The Pepper Shake" / Metallica—poster
- ☐ **908 AUG. 89 Mr. Big cover—**
"Addicted To That Rush" / "Every Breath You Take" / "Point Of No Return" / "Fire Woman" / "Modern Day Cowboy" / Steve Morse—poster
- ☐ **909 SEP. 89 Jeff Beck cover—**
"Eyes Of A Stranger" / "I've Seen All Good People" / "Goodbye Pork Pie Hat" / "California

Girls" / "Behind Blue Eyes" / Pete Townshend—poster

☐ **910 OCT. 89 Joe Perry cover—**
"Rag Doll" / "Wish You Were Here" / "Highway To Hell" / "All That You Dream" / "Wait Till Tomorrow" / Jimi Hendrix—poster

☐ **911 NOV. 89 Vaughan / Reid / Hammett cover—**
"Jump In The Fire" / "Patience" / "Scuttle Buttin'" / "End Of The Line" / "Cult Of Personality" / Vernon Reid—poster

☐ **9001 JAN. 90 Motley Crue cover—**
"Dr. Feelgood" / "Yesterday" / "Man For All Seasons" / "Deuce" / "Mutha (Don't Wanna Go To School Today)" / Steve Stevens—poster

☐ **9002 FEB. 90 Vai / Coverdale**
"Kitten's Got Claws" / "La Grange" / "Love Song" / "Lola" / "School's Out" / Alice Cooper—poster

☐ **9004 APR. 90 Beach / Hill / Sabo**
"Headed For A Heartbreak" / "18 And Life" / "Over My Head" / "Sufragette City" / Truckin' / Jerry Garcia—poster

☐ **9005 MAY 90 George Lynch cover**
"People Get Ready" / "Sittin' On Top Of The World" / "Mr. Scary" / "Janie's Got A Gun" / Jimmy Page—poster

☐ **9006 JUN. 90 Jimi Hendrix cover**
"Presto" / "32 Pennies" / "Abigail" / "Anesthesia" / "Puling Teeth" (bass line only) / Hey Joe / Greg Howe / Blues Saraceno—poster

☐ **9008 AUG. 90 Randy Rhoads**
"Steal Away" / "Up All Night" / "Long Time" / "Mystica" / "Potato Head" / "Groove Thing" / Black Velvet / Slaughter—poster

☐ **9009 SEP. 90 Clapton / Campbell**
"Van Halen cover—" / "I Wish I Would Rain Down" / "Toy Soldiers" / "Hot For Teacher" / "Hands All Over" / "House Of Pain" / Eddie Van Halen—poster

☐ **9010 OCT. 90 Bon Jovi / Beck**
"Blaze Of Glory" / "Epic" / "Go Your Own Way" / "I Think I Love You Too Much" / "Life Goes On" / C.C. DeVille—poster

☐ **9011 NOV. 90 7th Anniversary Issue**
"I Would Love To / Miles Away" / "Got The Time" / "What Is And What Should Never Be" / "Runnin' Down A Dream" / "The Year In Rock Guitar"—poster

☐ **9012 DEC. 90 Warren DeMartini**
"Lovin' You's A Dirty Job" / "Crossfire" / "Decadence Dance" / "Civil War" / "Smoke On The Water" / Jimmie Lee & Stevie Ray Vaughan—poster

☐ **9101 JAN. 91 Vernon Reid cover—**
"Type" / "Jealousy" / "Agam" / "Stop" / "Bluebird" / "Cliffs Of Dover" / Eric Johnson—poster

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☐ **9103 MAR. 91 Queensryche cover**
"The Best I Can" / "Hell's Bells" / "Fly To The Angels" / "Joey" / "The Boys Are Back In Town" / Thin Lizzy—poster

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THE VINYL SCORE

BOTTOM LINE Genuine pop fun from this all-star clan

If anything, the Traveling Wilburys have grown closer musically since the death of Lefty (Roy Orbison). *Vol. 3* gleefully bursts forth with a purer, distinctive familial brand of sumptuous layered guitars and intermixed vocal hijinks from the remaining four middle-aged travelers. Being a Wilbury is clearly more fun than mere music making for Spike (George Harrison), Muddy (Tom Petty), Clayton (Jeff Lynne) and Boo (Bob Dylan): a joyous living-room return to college coffeehouse days, '90s-ized with an effusive survey of pop music styles in the album's tracks. From



train-whistle rock and acoustic two-step to doo-wop crooning and the mimicking blues of "Cool Dry Place," where Boo seems to be comically aping his own alter ego. *Vol. 3* is a broad stroke of genius reduced to its simplest elements. George Harrison pops in and out of the positively righteous group strumming with electric slide guitar and mandolin breaks, and Gary Moore makes a guest appearance with a squawking blues lead on "She's My Baby." Way more than a hobby, the Traveling Wilburys are quickly establishing themselves as their own rock genre. Ain't we the lucky ones.

MIDLINE



BOZ SCAGGS
Atlantic

Boz Scaggs is a rock oddity, a marginal white soul singer from Oklahoma and Texas first heard during psychedelia's peak as a member of the Steve Miller Band. Leaving

Miller in 1969 after two LPs, Scaggs, a benefactor of *Rolling Stone* publisher Jann Wenner's interest and largesse, was teamed with Alabama's Muscle Shoals rhythm section. His debut started an eight-album career that peaked commercially with the 1976 hit "Lowdown." But what makes *Boz Scaggs* a classic and the musical peak of Scaggs' career, was the chance appearance of then itinerant guitarist Duane Allman and his seminal work on the 12-minute "Loan Me a Dime."

The Muscle Shoals rhythm section backed many R&B and rock acts in the '60s and '70s, from Aretha Franklin and Wilson Pickett to Bob Seger and Paul Simon. For the year before forming the Allman Brothers Band, Duane was the Shoals house lead guitarist. The *Boz Scaggs* session was a bit different, an album of Scaggs' gently tumbling blue-eyed soul and country blues, notable for Scaggs' mature songwriting, the rhythm sec-

tion's loose, shambling backing and the leader's cracking vocals. Allman is mostly the tasteful but reserved session player, adding stunning glass licks on the slow walk of "Finding Her" and glistening acoustic slide on "Waiting for a Train." But three Allman breaks on Fenton Robinson's "Loan Me a Dime" were a 1969 revelation. His introductory solo is a dazzling Albert King-inflected statement while a solo between verses snarls and spits tersely amidst braying horns. But it's Allman's closing five-minute explosion that stands as one of rock's strongest, most emotional blues solos. Allman works his way out of Scaggs' chorus, then pushes his way through an overbearing horn arrangement that threatens to cut him off. He simply refuses to give up his piece until the band joins him in a sustained moment of potent musical interaction. It's a guitar moment always worth a return visit.

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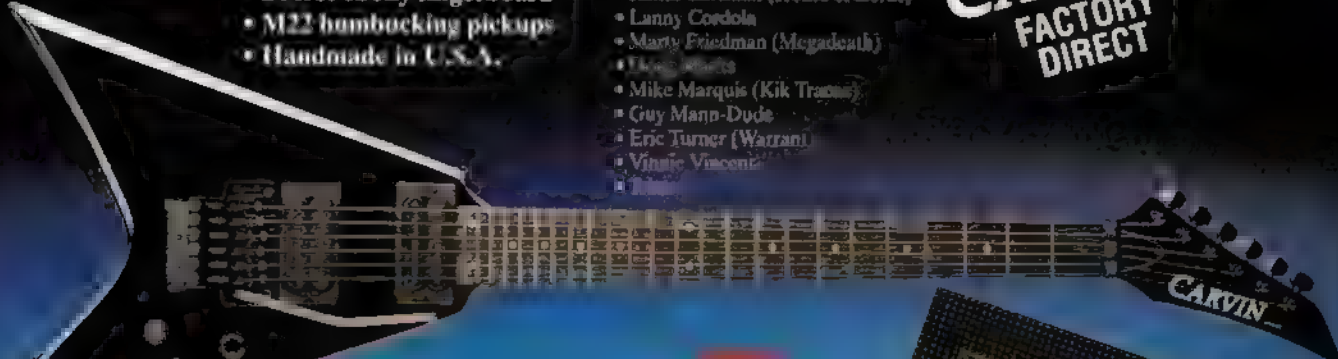
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REATIVITY PERSONIFIED

Ken Selig

The rudiments of rock all come together in guitarist Adrian Belew. Rhythm, the heart of what makes rock roll, was his first love. Melody, the ear catching, hum-along variety that the Beatles launched on the world, has been at his core since he started liking music. You can catch smiles like these from either of his pop records with The Bears. Experimentation, the invention and manipulation of sounds, is how he earned his stripes as a guitarist. Listen with an open ear to his solo guitar recording, *Desire Caught by the Tail*. All three of these elements are what brought the guitarist to collaborate with the likes of Frank Zappa, David Byrne, Cyndi Lauper, King Crimson, Paul Simon, Herbie Hancock and David Bowie. Whether as team leader or team player, Adrian Belew brings a sense of wonder to music that is as distinct

as it is wondrous. The four band albums he's released under his own name all stretch the experimental nature of commercial pop, a job he is uniquely suited to. We chatted with this soundmaster about his recent past on record (*Young Lions*) and on stage with David Bowie.

BY JOHN STIX

Do you wait for the muse to hit you?

No I don't. I make it happen. I go in, and if there's nothing happening, I'll sit down at the guitar or piano and try to come up with something. I've started sometimes on drums with something that really felt good to me and built a song on it. Occasionally, songs hit me full force in my head—I'm sure the best ones. I sit down with a guitar and write them out as a full song. I think I work best under pressure. For instance, I toured through October '89 with *Mr. Music Head*, and then I knew, at that point, I had just two and a half months to figure out a brand new album, write it, and record it all myself. Two and a half months is a very short time. Usually it takes me six months to do that process and no one thought I could do it. I just went to work in a ferocious manner, and I finished the last couple of tracks for *Young Lions* as the Bowie tour rehearsals began. So not only was I doing a brand new album, I was also responsible for putting together 33 new versions of David Bowie songs, as I was musical director of the band. So it was kind of all snowballing on me. You should have seen me in January of 1990, I was a wreck! I like working that way.

You seem to be inspired by the studio setting itself.

When I go in the studio, it's like I was just there yesterday. If I went in the studio tomorrow, totally unprepared, I'd start right in and I'd have new songs by the end of the week. Although I enjoy live performing, I'd much prefer being in the studio, and I look at it like a painter does. You have all these tools available to you, you can use any method you want to create this painting of yours, and you can look at it and subtract things, change things, make it a different way, color it, and finally you have to say "OK, that's it," and set it aside.

Where does the guitar sit in all of this?

The guitar is my palette, although I played everything on my last three albums. I really enjoy playing drums and I'm getting a little better at piano, which I use mainly as a writing tool. I enjoy bass. But it's the guitar that I can get everything from. I can sound like a clarinet or a trumpet, or a cricket, or anything I want. When I put these songs together, I use the guitar in two ways. First as an orchestration tool, a way to put anything I want into the song, and second as a vehicle for expression, meaning the actual joy of playing guitar and putting in a wild solo, or just playing something really intimate that feels good to me.

Which comes first, the idea or the experiment?

Usually it's exploration first, and from that I am often inspired to become more scientific, and develop that sound, and

then utilize it somewhere. Over the years, I've increased my musical vocabulary to such a degree that now there are things to draw on. I know that I can make a string section and I know I can make trumpets, and I know I can do percussion on guitar, and I know that I can also come up with an interesting guitar solo sound that I haven't had before. And, of course, there's the entire zoo that I've been working on in my spare time.

When you say guitar, do you mean guitar synth?

I mean guitar processed by some means. Quite a lot it is a guitar synthesizer with other guitar processing devices. I enjoy using a fuzz tone with that, or certain types of delays. Frequently, it's some oddball method that we come up with right there on the spot in the studio, putting bobby pins on the strings, or whatever. I have a room in my house that's just our music room. It has a baby grand piano, and all of my tape paraphernalia, and a library of books. Most often, my experiments come from the arrival of a new device, so I frequently change my guitar setup, and I'll try something. I'll get a new device and I'll work with it for days on end. It doesn't always have to be a guitar device; it can sometimes be an entirely different instrument, a Japanese Koto, or a piano. When I got my piano two years ago, I had a roaring good time figuring out how to play and I frequently wrote songs. In that period most of *Mr. Music Head* was written on the piano. It inspired me into a whole new realm of writing.

What's a new fun toy that's giving you this experimental burst on the guitar?

The Korg A-3, which is a simple rack-mount device that has modulated delays and various distortions and so on, but it's a new area, slightly different from all the Roland stuff that I'm more accustomed to. What I liked about the unit most was that it really could authenticate double-tracked-sounding guitar parts, and because of the modulated delays you could do certain things that I didn't have access to. So there's me sitting at home with headphones on, plugged straight into the A-3, until I've kind of exhausted it.

How do you go about saying, "Well, I gotta look for something I haven't done before?" That's a difficult thing to do, because most of us work with the same vowels and consonants.

Well, I don't really do that. I don't go looking for it. It just seems to happen with me, because I'm so often experimenting with sounds. It's my favorite thing to do with a guitar, and frequently, I sit down and play old blues licks that I know, but I run them through a reverse unit, and something else, and it comes

out sounding Chinese.

Who do you look to for inspiration in this regard?

Well, certainly John Lennon is the person who influenced me the most. I would pair him with Jimi Hendrix as being the two most influential forces, musically, at an early age in my life. Lennon was a great rhythm guitar player. I learned enormous good things from Beatles records. The Beatles were underrated for their intricate little chord patterns and things, and I think John Lennon was truly a rhythm guitar player. It's an art that not many people practice, and he was very good at it. I grew up kind of with two sides. One side was pop music that I was hearing and playing on the radio, and the other side was concert music, because the first thing I did as a musician was to join the school marching band as a drummer, and I went to concerts every year. I've been a drummer longer than a guitar player. As a ten-year-old boy, I remember hearing Ravel's "Bolero," and "Rhapsody in Blue," "The Rite of Spring," and Eric Satie things that I would take with me to a desert island if I had to be deserted. So I grew up with both areas and I find myself always trying to combine those things into pop music, which is probably why I liked the late '60s Beatle era so much, because they had George Martin, who brought in those great string quartets and beautiful sounding orchestras for "I Am a Walrus" and "Strawberry Fields."

Speaking of drumming, let's talk about King Crimson and Bill Bruford. I love Discipline.

Oh yeah, it's my favorite too. I learned a lot from Bill Bruford. He's very open. He'll show you anything you want to know. One day, after realizing I was a drummer, he sat me down and said, "You're a good drummer, but you need to press on. You need to learn some things. Why don't you let me show you some stuff?" He instantly showed me the double sticking pattern that he uses in "Waiting Man," from the *Beat* album, and I've used that pattern to death. I've gotten more mileage out of that than you could ever imagine. It was one of the nicest things anyone could do, to show you a whole new realm. It's like if I sat you down and introduced you to a guitar synthesizer and you'd never heard it before. It was very eye-opening.

One of your claims to fame is that you approach music, vocal or instrumental, with your own unique vision.

Exactly. Well, that's the soul of whatever art I may have. I approach it strictly on a musical basis, not as a "guitarist," per se, with lots of splashy solos or anything. The guitar is my orchestra. It's not just my solo instrument. The thing I like about my solo guitar meanderings, like

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Brian May, Queen

on *Desire Caught by the Tail*, was that, finally, it didn't sound like anybody to me, and I figured, "All right, this is good; it doesn't even show my Beatle roots. Maybe I'm getting to something that's finally mine." Unfortunately, I can't do that music all the time. There's such a strong pop vein to me. When I did *Young Lions*, I really felt there were all these pop songs just dying to get out, so let's do them.

I didn't think the David Bowie song was the best single. "Young Lions" is a much more interesting song.

It is a very interesting song, especially because of the Van Kampen percussion ensemble from Holland. That's what inspired that song, these intense African overtones, and primal-feeling rhythm, and shouting. I started thinking, "Oh, let's put some Foxx tone guitar on this!" (laughs)

I think of you as a guitar player who sings, but I'm never sure if the words fit with this sound, and this style.

I think they lay right on top of one another. They're very comfortable together. It's not that one is separate from the other.

Are they created together?

They're not created together, but at all times I'm thinking ahead. What is this song going to be about, so why is the guitar doing what it's doing? Frequently, I'll finish the words and then add the guitar, so that it makes sense to the

song, and serves the song. I work very diligently on lyrics, because when you play a piece of music, it can suggest anything to the listener. And, of course, they'll bring their own cargo. But when you put words on it, then you have defined it for them. Whether they understand the words or not—and they will still draw their own conclusions. A song like "Men in Helicopters" is patently clear. It's about the killing of animals, and dolphins, and tuna, and people shooting rhinos from helicopters. It's all very visual, and it's simply saying that we're ruining our own planet.

Does anything in the music say we're ruining our planet?

No, I don't think so. In the middle, however, instead of a guitar solo, as it were, I sprinkled in sounds of seagulls, sounds of the ocean, sounds of whales. They're all guitar sounds, but you get this sense of being out there in the water with the tuna that are being captured, and the dolphins that are also being inadvertently killed with them.

I just realized that possibly you're no longer the "Twang bar King." I don't know if it ever was all that important to you, but I don't hear it as much, or maybe it's so subtle.

I'm starting to get back in touch with that again. I developed a couple of new methods for using the palm on the

bridge, and pushing the bridge up, and some things like that. I used this other method for "Pretty Pink Rose," the solos in it, where I take the twang bar to the string and play the string with the bar itself.

As a pick!

Which I'd never tried before—and you can roll it across the string; you can tap the string, and so on.

How strong and precise are you with your right hand? A certain amount of it is luck, 'cause as you pick, you're bouncing a little with your arm.

I'm bouncing it on the string, almost like hammer-ons. I'm rolling it on the string. There's two methods that I've found that work for me. One was pulling the string up and then rolling the tremolo against it, and the other was just hammering-on with it.

When you're pulling the string up, what do you mean?

I mean pulling a note against the bar, laying on the string, so they're kind of rubbing one another. I'm going very much back to playing a Stratocaster guitar with a tremolo unit on it, and I like that a lot. Since you mention the "Twang Bar King," I should point out that that song was always a joke to me. Of course, it was tongue-in-cheek to say, "I'm the Twang bar King." It was about a boisterous guitar player, not about me, but people took it quite literally.

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I'll talk to Joe Perry, and he'll go, "Oh, the wang bar doesn't do much, unless Adrian Belew's doing it."

Well I do like it, because it's like what you would do with your voice. It's sort of an extension of that. With your voice, you change the tone and texture, you change the trill of it, the vibrato, or you make it drop down. It's all the same things you do with the tremolo arm. It's a tone-bender more than anything. I love playing with it.

Let's end with a bit of Bowie. How did you hook up with Bowie again?

It came about in this way. We first played together 12 years ago, and remained somewhat in contact over the years, but not very often. We'd talk for a second. He heard *Mr. Music Head* and really liked the album. He announced the video on MTV and so he was very aware of that. He called me and said, "I have this retrospective, giant world tour planned, and it's the last time I'm ever gonna do these songs. I'd love to have you put the music together for me and be in the band. I know you have a solo career going real strong, but I like your music; we'll work something out so that you won't just be a sideman." And what we worked out, of course, is that he came and played on my record for two songs, and we wrote a song together, and we did a video together, and we even did this song, "Pretty Pink Rose," in the show. It was the only new song in the whole show. He has been absolutely supportive, gracious, accommodating. I brought my own band and he allowed us the freedom to take the songs and do them as we wanted. So I tried to put the music together in a fairly faithful yet contemporary way, so the band sounds like an orchestra for "Life on Mars," then it sounds like a garage band for "Panic in Detroit," and kind of everything in between. It was very exciting. It was the nicest tour I've ever been on. David is very relaxed and funny. He's a lot of fun to be around, whereas, 12 years ago, I barely got to know him. We were almost on two different planets.

What was your favorite song to play live?

I rather like the whole period of *Ashes*, *Heroes*, that period of music. I don't particularly lean towards the songs that have great guitar soloing in them, like "Stay." That doesn't happen to be my favorite song. There was a lot of room for guitar throughout the show. I enjoyed "Space Oddity," the first song of the night. I become a part of the orchestra there, and then I play a couple of backwards guitar solos. Maybe that is my favorite song. I'll pick that one. ➤



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